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UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME THREE, NUMBER THREE, SEPT. 1976

In This Issue:

Bicentennial Book Burning

Art and culture in this country have fallen on bad times via the threatened budget cutbacks, diminishing hours, reduced staffs, and even the very closing of public library doors. Jack Finke gives us a capsule rundown on just what's happening, its vast implications, and something you yourselves can do about it.

Simple Solution to the Complex Problems of Universal Communications

On July 7 earlier this year, an envelope appeared mysteriously at the offices of U&Lc containing a brilliant anonymous article which we, nonetheless, decided to print. Curiosity aroused, our entire staff was assigned to uncover the identity of the author—all in vain, despite our most cunning deductive plays.

Larcher's Fantastic Alphabets

Jean Larcher has done it again. Just when we thought the creation of new alphabets had reached its saturation point, up pops this multi-talented designer from Paris with 24 unique new ones, 14 of which are reproduced within.

Gastronomic Americana

Fannie Daddies. Misickquatash. And Hangtown Fry. Double talk? Not by a longshot! These are genuine, real-ive, 100% McCoy names for a number of regional dishes compiled from this country's colorful gastronomic heritage by Maryellen Spencer, with illustrations by John Alcorn.

Ms. Ann Raymo

Our famous featured female in this issue is a uniquely gifted artist, whose designs include a wide array of tapes-ries, quilts, pillows, dolls, and masks. We've been meaning to introduce Ms. Raymo to our readers for some time now, but we're sure you'll agree she was well worth waiting for.

The Longest Sentences

U&Lc—ever on the look to provide our readership with unusual parcels of information—has come upon a true and fantastic fact. After a year long "in-depth" study, our editors discovered the longest sentences in all literature.

Alfred's Asterisks

What have wit and comedy to do with typography? Photographer Alfred Gescheidt provides the pleasurable answer with his multiple-image circular photographs. A tangential exercise in photographic design at once technically masterful and delightful to look at.

What's New from ITC?

This time around, the new typefaces are ITC Eras Light, Book, Medium, Demi, Bold, and Ultra, plus a Contour and Outline—which only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale.

ABC's in Song

There is something new under the sun! As may be seen within in the marvelous musical alphabet brought to our attention by the late Sarah Chokla Gross. Created in 1835, we are reprinting it in 1976 for your amusement.

Something For/From Everybody

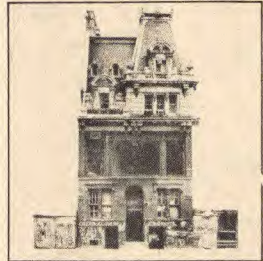
Two regular features return with a fine new assortment of odds-and-ends trivia and a random sampling of charmingly illustrated letters of (cough-cough) plaudits and praise.

Vision '77: Communication Typo/graphics"

On May 16 through 19 next spring at Rochester, New York, ITC is sponsoring in cooperation with the Rochester Institute of Technology, a symposium directed to buyers of typography and related professionals. The symposium will review the new technologies in word processing and typesetting with emphasis on exactly what they will mean to everyone involved.

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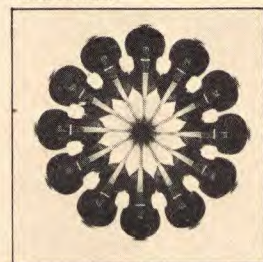
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PAGE TWENTY-TWO

BICENTENNIAL BOOK BURNING OR, HOW TO LEGISLATE 200 YEARS OF CULTURE DOWN THE DRAIN

Question. What if all the libraries in the country were to close their doors? No idle thought.

If the surge of public funding cutbacks keeps up, more and more libraries will be forced "out of business," leaving Americans without free access to the essential information they have always taken for granted to be theirs.

Art, culture, reading, and research have clearly fallen on bad times. For some unfathomable reason, whenever an economic crisis demands a budget cut, art forms—long considered, illogically, by government people as being "marginal areas"... "elitist"... "of no importance economically to the community"—have always been the first to go. The recent attempt to close down New York City's branch libraries is only a sad reflection of what is happening throughout the United States.

"There is no distinction between burning a book and closing a library"—George Meredith

Under the whip of municipal economy, we are witnessing a general and continuing retreat from the optimism and the expansive hopes of previous generations and seeing nothing less than the dismantling of a whole structure of services and amenities which was created to make existence more rewarding by offering all comers the riches of knowledge and enjoyment.

Why is this so?

No institution is more characteristically American than the free public library, holding out as it has the traditional way to personal growth. Writers and artists, scientists and photographers, inventors and professional men—all the people who have made America great—have been unremitting users of the library. And for children, young adults, library doors have opened for them unbounded journeys of discovery and revelations of wonder.

Libraries, as the repositories of education and self-improvement, have long been considered the best deterrent to crime, delinquency, and general moral collapse.

Charles Lamb said it—"I counsel thee: shut not thy heart, nor thy library!"



When the vast plant that is the New York Public Library first opened its doors in Lafayette Street on February 1, 1854, The New York Times ran a short piece about it that said: "the library will soon become a favorite resort of the people."

And it did. But not soon. In 1873, the record shows: "the daily average of visitants is eighty-six, one-twentieth of them ladies." In a recent survey, there were days when the number of "visitants" at the main library on Fifth Avenue at Forty-Second Street went past 25,000—with the figure for the month approaching the half million mark.

The first librarian, Joseph Green Cogswell, reported: "Readers read excellent books, except the small fry who read the trashy Scott, Cooper, and Dickens." Mr. Cogswell's stacks didn't amount to much by current standards. He had some 80,000 volumes to offer readers. The main library now carries some 5,000,000 works, has a sizable art gallery, a picture collection of 3,000,000 items under 8,000 subject headings, a unique assortment of prints and rare books, and offers a variety of other services including concerts of recorded music.

"They are the ground, the academes, the sources from which doth spring the true Promethean fire"—William Shakespeare

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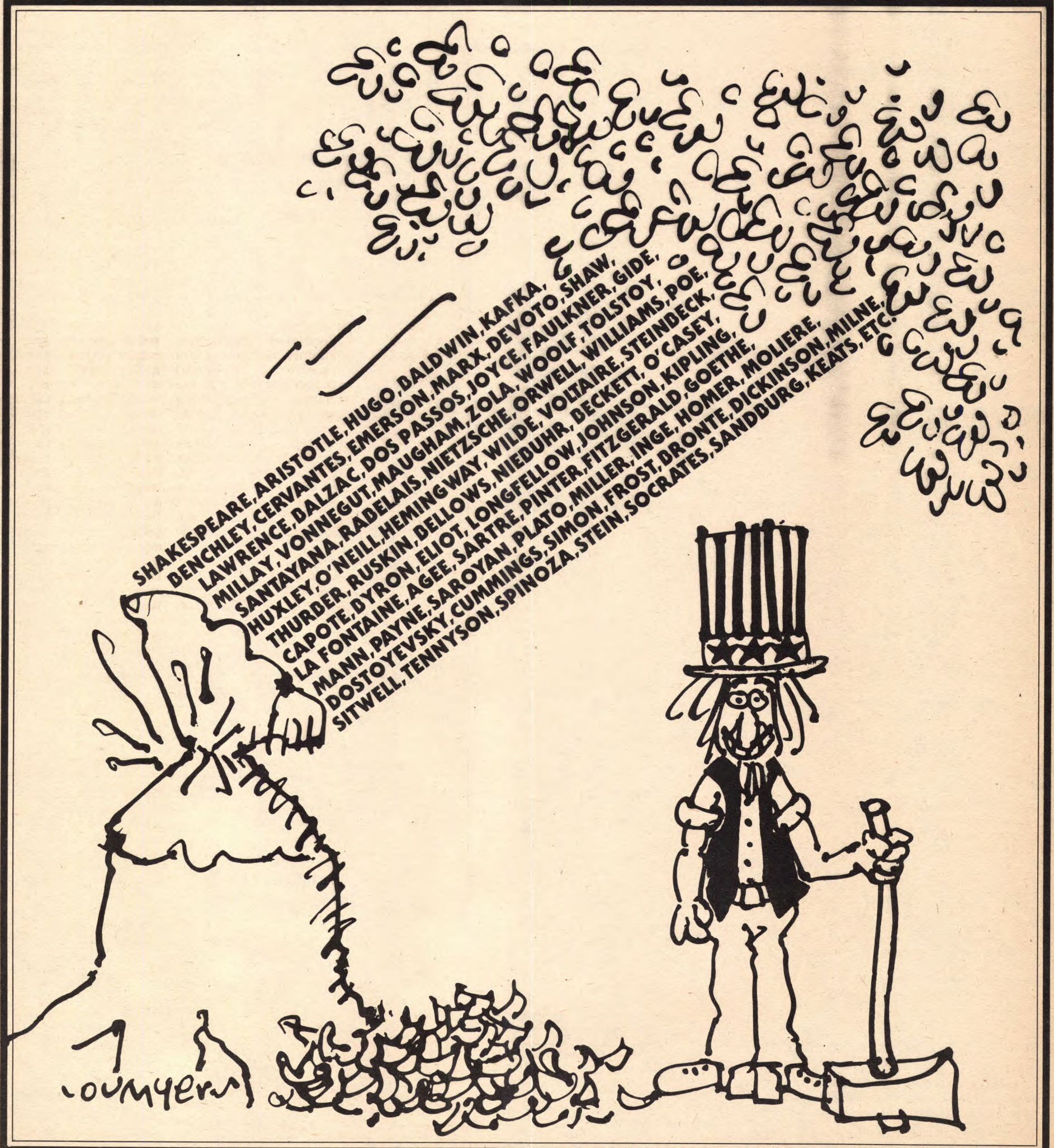
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BICENTENNIAL BOOK BURNING OR, HOW TO LEGISLATE 200 YEARS OF CULTURE DOWN THE DRAIN

JACK ANSON FINKE

Libraries, of course, have been a staple of national life ever since the Assyrian monarch Ashurbanipal assembled his enormous library of cuneiform clay tablets in the seventh century BC, and the Essenes theirs at Qumran in the Dead Sea scrolls.

Where to place the beginning of Greek libraries depends upon what we are prepared to accept in the way of circumstantial evidence. The best recorded is the library of the Peripatetic School of Aristotle (the Lyceum) that was the inspiration for the founding of the great library at Alexandria, which survived into the Christian era until it became one of the wonders of the ancient world. This, in turn, was the forerunner leading to the great libraries of Rome and the subsequent evolution to Britain and the western world—an evolution that was to find its way into virtually every civilized country ranging from such world-renowned monuments as the Vatican Library at Rome, the Bibliothèque Nationale at Paris, and the Monastery of St. John at Patmos to the Herzog August Bibliothek at Wolfenbüttel, the Bodleian Library at Oxford, and the Library of Congress at Washington.

The difference between Samuel Johnson's circle in London and Benjamin Franklin's circle in his Library Company of Philadelphia is a measure of the difference between the place of books in the older and the newer culture. Contrast Dr. Johnson's coterie which included the likes of James Boswell, Joshua Reynolds, Edmund Burke, Oliver Goldsmith, David Garrick, and Edward Gibbon with Franklin's "Junto"—its young unknown membership including a glazier, a surveyor, a joiner, a cobbler, and an assortment of neophyte printers. When members of the Junto found themselves handicapped in debate by their lack of books, they did not ask a gift from a wealthy patron, but instead "passed the hat," as it were, pooling their own small individual means.

Like everything else in the new country, though, the start was slow but the improvement fast. The year was 1876, and modern librarianship began in America at that time. During that remarkable twelve months, the American Library Association and the *Library Journal* were founded, the first edition of the "Decimal Classification" was published, and the U.S. Bureau of Education issued its famous report, "Public Libraries in the United States of America." Until, today, there is a free library open to the public in virtually every town and city throughout the country.

Thomas Carlyle said it—"The true university is a collection of books."

All of this may soon be changed.

Libraries are leading a day-to-day existence with the dollar, rarely certain where their next support will come from. And the government is only compounding and frustrating the issue. While the American Library Association fights to maintain the Library Services and Construction Act and for an increase in library funding over the inadequate \$207 million appropriated last year, Congress and the White House are locked in a battle over whether or not libraries are important enough to merit federal aid!

At the same time, the economy's impact on library patronage has meant a paradoxical upsurge in library usage. Unemployment, rising subscription costs, and a number of simultaneous inflationary moves have all contributed to this increase. It follows, naturally enough, that to cope with the influx of more patrons, libraries need more not less in their budgets.

"We call ourselves a rich nation: how much do we spend altogether on our libraries as compared with what we spend on horses?"—John Ruskin

Here are just a few random examples of what is happening to libraries throughout the land:

Many institutions are operating at half mast due to massive budget cutbacks. After the New York Public Library was told to cut back eight per cent of its budget, an attempt was made to close several branch libraries—a situation only temporarily averted on the heels of a huge public outcry, bolstered by a determined "sit-in" at the Columbia Branch.

One hundred and forty employees have been let go in Brooklyn, with hours of service reduced by 25 per cent, personnel far below authorized strength, and bookmobiles taken off the road entirely.

In New Jersey, state funding to libraries has been cut back no less than 27 per cent—necessitating fewer hours of service, curtailment in the purchasing of books and periodicals, and eliminating altogether treasured community services. Mayor Paul Jordan of Jersey City lays it right on the line: "We may become the first major city in the nation with no library system at all."

Cutbacks in Colorado's state grant funds have left its School Media Program (school libraries) with no funds at all for fiscal 1976. In Denver, the public library is being forced to close the Rare Books Room, the Conservation Center, and the Special Collections Service—with two bookmobiles dropped and the film center shut down, unless it can pay its own way with a service charge.

The report from California's Inland Library System shows a total loss of federal funding for its splendid Oriflamme Project, which provides (or did provide) a special library service for the aged.

Loss of all state per capita library support is threatened in Michigan, as some four hundred Michigan librarians stormed Capitol Hill in an unsuccessful effort to convince legislators to appropriate funds.

Washington, the nation's capital itself, has been ordered to cut back significantly on all educational fronts, including the priceless services of the famed congressional library.

And continuously spiralling costs have obliged an ever-increasing number of private colleges and universities to sell irreplaceable collections along with prized sections from their library shelves.

To list only a few. There are countless other case histories of this kind for just about every state in the union.

Ralph Waldo Emerson said it—"Sooner would I lose my life's blood than my books."

The situation is this:

Since 1970, libraries have found themselves on a money merry-go-round. Federal funds granted yearly under the aforementioned Library Services and Construction Act of 1956 have been impounded, rescinded, or vetoed (after Congressional passage) by administrations desperately looking for ways to decrease the burgeoning federal deficit.

Under LSCA Title I, federal dollars have encouraged states to provide much-needed library service that would otherwise have been beyond their reach. Specifically, Title I was designed to help the rural populations, urban disadvantaged, bilingual, handicapped, and institutionalized to benefit from library services otherwise unavailable to them.

Other titles under LSCA have helped the nation's academic and research libraries keep their collections apace with new developments and curricula; with expanded interlibrary cooperation so that more information reaches more readers; and with the establishment of secondary school libraries where none before existed.

Though general revenue sharing was thought to be an intrinsic solution to library funding problems, libraries have discovered to their dismay that they cannot compete with more tangible emergencies. Receiving as they do barely one per cent of the GRS funds, they cannot compete with such daily exigencies of urban and rural life as fire and police protection, medical and hospital care, trash disposal and busing, social security and welfare. Library funds now scarcely come from federal aid, but must be joined by state, city, and private financing. The largest single contribution ever

made to the New York Public Library came from the \$5,000,000 put up in 1901 by Andrew Carnegie. There has been no private donation since to equal it.

In brief, there is little money available and constantly mushrooming costs.

Jonathan Swift said it—"Books, like mortals, have but one way of coming into the world, but ten thousand and one ways of going out."

Detroit and New York provide good examples for the case in point.

The former has had to close four branch libraries permanently while shutting down all branches recently for two weeks in order to meet the salary payrolls. Additionally, Detroit's book-buying budget was cut by more than half, leaving staffs in the untenable position of being unable to buy even one book per branch during this next fiscal year.

In New York, the main library's staff has been cut in half over a five-year period in order to meet the City's mandatory attrition rate as well as new layoffs. Because the library has been unable to replace any staff member who leaves voluntarily or who is terminated for cause, all the careful reshuffling of schedules which guaranteed at least limited library service to all communities served is threatened or in actual jeopardy. And the proposed new cuts (\$130,000 in non-personnel expenses, \$393,000 in the overall budget) would require laying off forty or more permanent staff members representing the staffs of seven or eight branches. According to Edwin Holmgren, Director of the Branch Libraries: "At this moment, we have many branches open only three days a week and many hours shortened. How much more can we be cut and offer any meaningful service at all? Believe it or not, we are constantly facing the absurdity of towel and toilet paper crises. As funds run out or are cut this year, we may have to close all the public restrooms until we have enough money again for toilet paper."

"Libraries are the shrines where all the relics of ancient wisdom are preserved"—Francis Bacon

In spite of this financial plight, duplicated as it is in cities and communities nationwide, libraries have paradoxically expanded the range of services offered to the public—developing into a cultural and community center—the place to go to find out where the jobs are, to pick up extra education, to register to vote, to get the latest on the wire service, and a host of other services. The range of materials now on loan includes art works, tools, pets, audio and visual equipment, and garden plots—as well, of course, as books and periodicals.

Besides the librarian, the patron will often find income tax experts, urban specialists, physical fitness pros, college course lecturers, and even an occasional little theater group. Academic and research libraries are providing the latest materials to scholars, scientists, and researchers, while school libraries are helping youngsters learn by means of slides, film, and related other media.





Besides books, libraries subscribe to newspapers, magazines, professional journals, and a wide assortment of other special periodicals. Libraries house and furnish tapes, films, and microforms among their multimedia services, while many offer such as children's story-telling hours, bookmobiles, family financial planning aid, and senior citizens programs.

Samuel Johnson said it — "Books and libraries are each a key to our happiness and knowledge."

The single encouraging aspect, also paradoxically, of the libraries' financial plight is that libraries are more cherished, more valued, more occupied than ever.

All across the country, record numbers of borrowers and browsers are utilizing their services, and budget cutbacks notwithstanding. Book circulation was up as much as 10 per cent in 1975 over the years since 1970. And in more and more instances, attempts to limit library services or to close branches have been thwarted by vigorous citizen protests, as happened in New York's Columbia Branch sit-in mentioned earlier.

And not only is the number of borrowers increasing, but also (and most significantly), children — who seemed to have dropped out of reading books in the 60s — are back in the libraries and reading for pleasure above and beyond the books taken out for school assignments.

These two developments stood out in spot checks of libraries in Boston and Atlanta, Chicago and St. Louis, San Francisco and Butte (Montana).

Principal developments noted by librarians in these diverse areas included:

A heavy demand for how-to books, with an emphasis on home appliance repairs, automobile mechanics, and specific craft skills;

An exceptionally large call for books on preparing job resumes, or those that could help candidates for civil service employment;

A surge of requests for books describing the qualifications for jobs in those segments of the labor market that seem to be doing active hiring;

A new interest in books on psychology, as people become more concerned with the self; not to mention the occult, mysticism, and psychotherapy.

According to librarians in Seattle, these developments are due in large part to the economy. Says head librarian Nancy Wilden: "Our business department has really been taken to task. People are out of work and looking for new fields. Many are knee-deep making out resumes. Others can't afford, say, repairmen — so they are taking out volumes on do-it-yourself plumbing, car repair, and home improvement. While more and more people are getting into recreational reading as well, because they have more time."

TV, oddly enough, has further increased rather than decreased demand. As Henry Shearouse, Denver's head

librarian tells it: "Certain books were dead wood until the novel or its author appeared on television. As soon as one or the other is on TV, you've got somebody running in the next day to know a lot more about it."

Finally, virtually every library surveyed made the identical report that youngsters are making leaps-and-bounds increased use of the circulating collections and the reading rooms for both recreational reading and social information. Librarians in New York and elsewhere have noticed that many children now prefer books that deal with "real-life" situations. Topics such as family life and urban problems are revealed in large demand. This is not to say that the Nancy Drew books have totally lost their appeal for the young, but that requisitions have taken on a new direction. Teenagers readily go for books that deal with the problems they face, such as "Mr. and Mrs. Bo-Bo Jones," about a very young marriage, or "Go Ask Alice," which deals with abortion.

In poorer neighborhoods particularly, the branch library has a brand new role to play. Nonetheless there are still many, many young and old who cling to fond memories of libraries just as they have always been — of the shelves of books with their promise of hope, wonder, and mystery — and of the dedicated, knowledgeable people who dispense them and welcome them back for more. Here, at least, life takes on a clear meaning with manageable proportions. When such a haven adjusts to budget cuts or closes down, it must seem the city, the community, the world has grown less human — as if a permanent shadow had fallen across the country.

"A good book is the purest essence of the human soul" — Matthew Arnold

Where, then, does all this leave us?

According to Clara Jones, president-elect of the American Library Association: "The public must not let its libraries go by default. America leads the world in library organizations. The best-organized libraries are in this country. This is where the record of our civilization is kept, and must continue to be kept, at all cost. There is a federal obligation, shared with the states, the cities, and private citizens, to help provide the people of this country with the essential knowledge and information that makes them better, smarter, more useful citizens — wherever they live."

Many writers, artists, politicians, and performers have already demonstrated their concern for libraries by participating in city-wide rallies throughout the nation in a united "save-the-libraries" movement. In New York, a cultural committee has already been formed to place advertisements in newspapers, prepare spot announcements for radio and TV, perform at library "read-ins," and send delegations to The New York Times and other media urging support for the struggle. Cultural and theatrical figures are being asked not only to lend their prestige and donate money, but also to volunteer their personal time for lobbying and delegations and performing. On

The Picture Collection of the New York Public Library is a good case in point for what exactly is happening in one local, albeit important, area.

The collection appears to be fair game all around. Not only are the federal, state, and municipal governments taking pot shots at its rapidly depleted staff and service operations, but even the other branches are getting into the act. It all revolves around the old saw: if something's got to go because of budget cutbacks, why not the Picture Collection? After all, we branches serve our own vital community interests, who cares for godsakes about the old Picture Collection?

Okay, let's have a look at the collection and see who cares about it besides the artists and writers, scenic and commercial designers, students and teachers, architects and medical researchers, photographers and illustrators, and you could go on naming them all night. Let's have a look at the collection — the closing of which, according to no less a graphic arts light than Milton Glaser, "would be more catastrophic than the loss of a major museum."

The Picture Collection happens to be the largest assemblage of its kind in the world. Universal in scope, the collection covers all eras and areas of the earth — and beyond. It is particularly strong in the subjects of costume, design, geography, and history.

Arranged under the 8,000 principal subject indexes, the 3,000,000 pictures available range from alchemy to birds, from hairdressing to the Russo-Japanese war, from the tall ships to the infant nation of Zaire. Though used extensively by students, by far the bulk of those who utilize this invaluable resource are professionals in the fields of art, textile and fashion design, television, theater, advertising, book publishing, cartooning, painting, illustration, and motion picture research. Before his untimely death, U&lc's Jerome Snyder (an incessant user) worked tirelessly on behalf of the "Committee for the Picture Collection," recently formed in an all-out effort to save it.

There is one special thing about the collection that is absolutely unique. The people who use it and the way they use it.

Borrowers in Room 73 (the collection room) have taken on a charming, delightful, marvelously inventive way of putting in for their requests. If it's Shakespeare they're after, they artfully put down an illustration of the bard; if it's Toulouse-Lautrec, they sketch out a nifty image of the famous artist; if the request is for an axolotl — well, naturally, they draw an axolotl. Or, if it's any of the thousand and one similar requests, they provide like illustrations — a random sampling of which are reproduced here for your personal look-see.

We think that many of the illustrations, sketched out in haste as they were, are probably more charming and imaginative and endearing than the pictures they called for, and we hope you get as much enjoyment from them as we have.

It's an interesting final note that the Picture Collection attendants are no slouches themselves when it comes to imaginative thinking. Remarkably enough, very few of the illustrations turned in have ever stumped them — they being amazingly on target in coming up with just the right picture (whether said illustrations were captioned or not).

What a shortsighted incredible loss it would be to the supposed "cultural capital of the Western world" if the contemplated cutbacks go through, if the hours-open are further diminished, if the staff services are further minimized — in short, if this absolutely unique Picture Collection should ever actually be closed down.

J.A.F.

New York's WOR radio station, recently, a ten-hour program in support of the libraries, "New York: A Portrait in Sound," was presented with the major cooperation of just about every major theater and film personality available from Tony Randall and Eli Wallach to Myrna Loy and Orson Welles.

Alexander King said it — "Venerate art as art: I could not live without the public library."

To win the fight — in New York and elsewhere — an overall unified library movement must continue to be built, direct action must be spread, lobbying efforts must be stepped up. This can be done only if we — all of us — support and develop responsible and imaginative city and national leadership that will put an end to the unsupportable and immoral closing of public libraries, an end to unbridled budget cutbacks, an end to the consuming shrinkage of hours — an end to the modern equivalent of book burning: 1976.

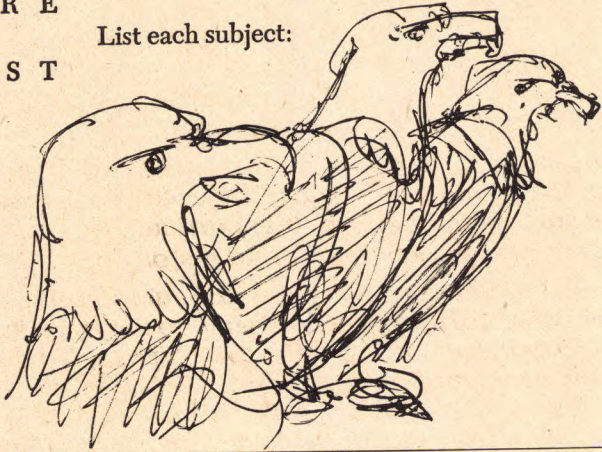
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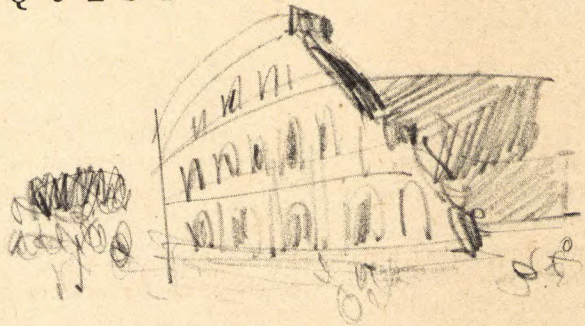
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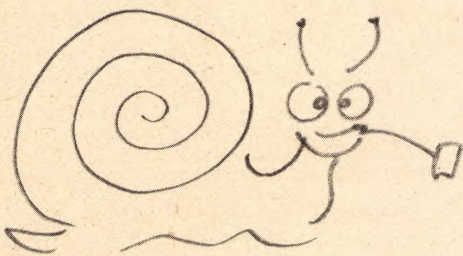
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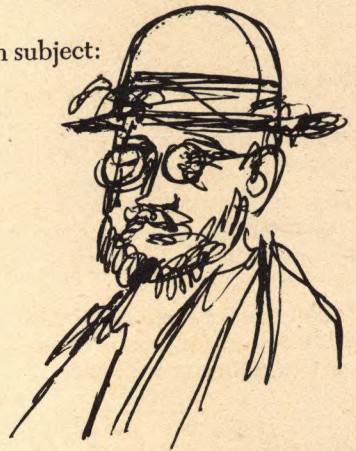
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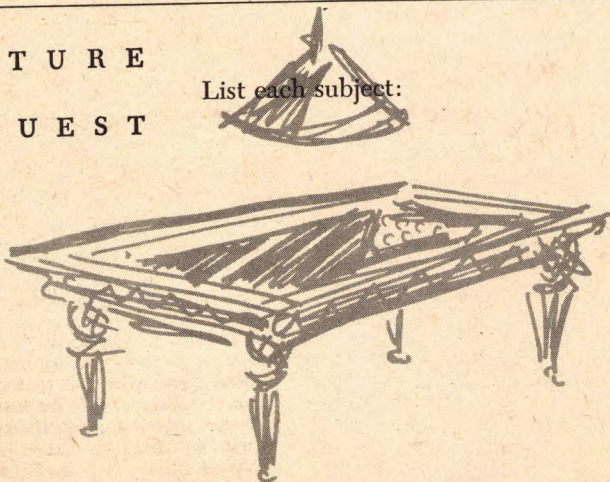
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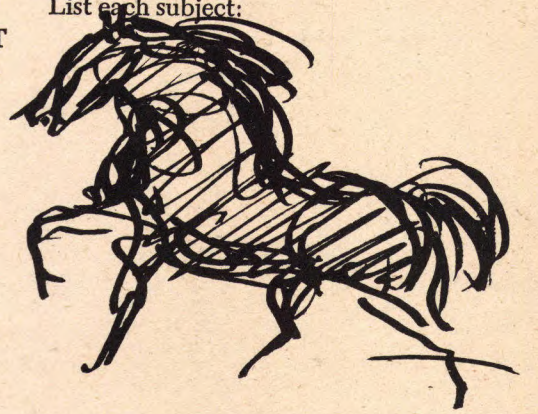
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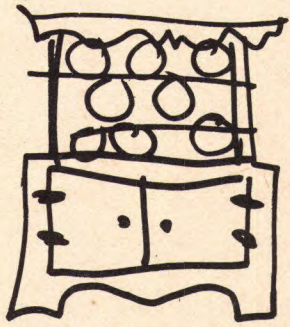
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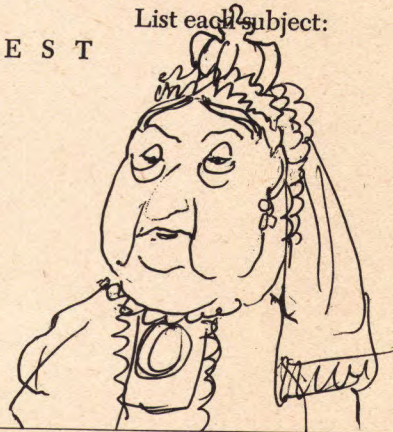
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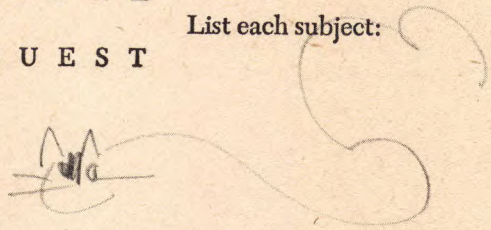
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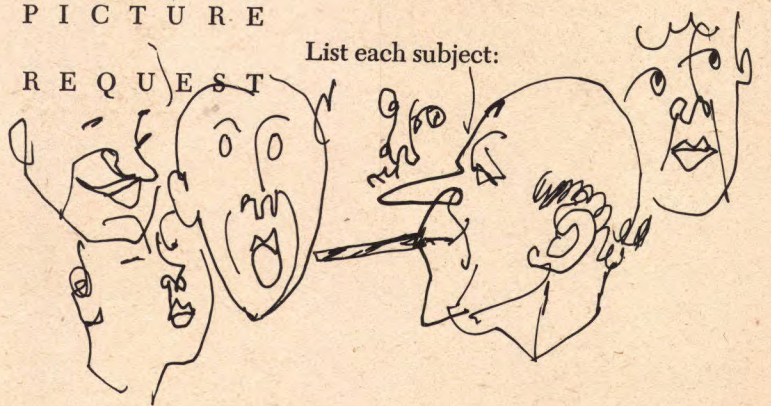
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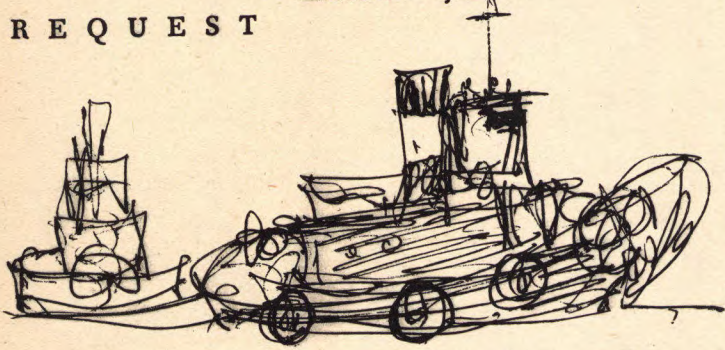
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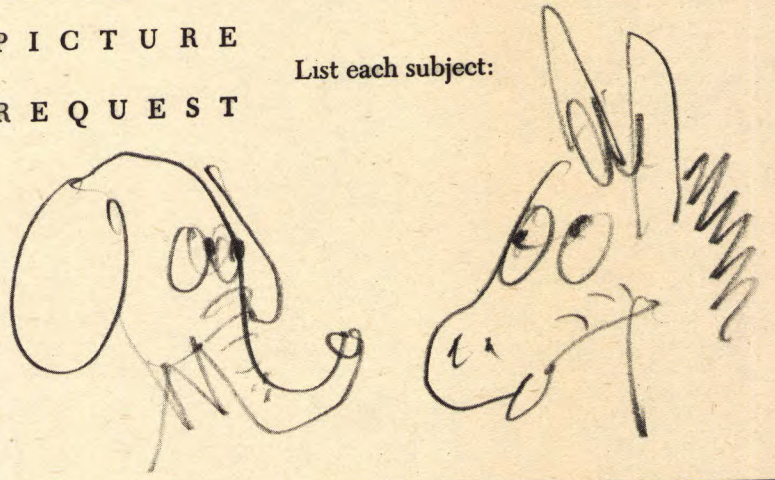
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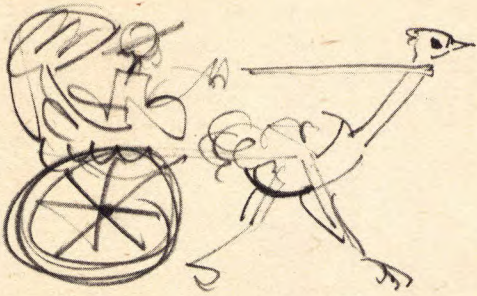
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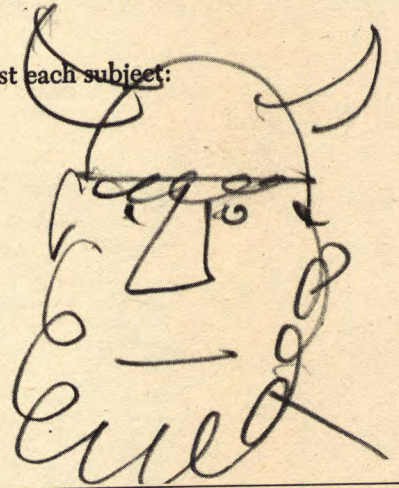
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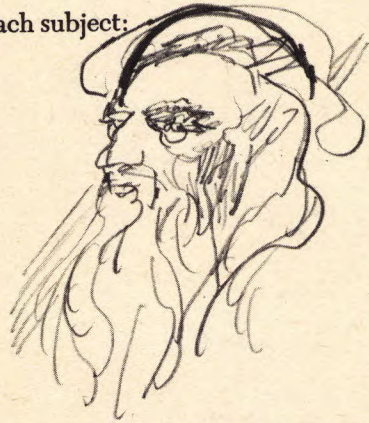
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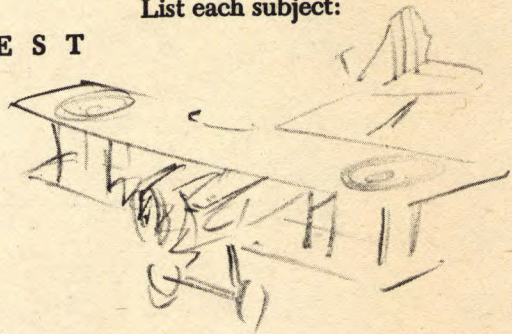
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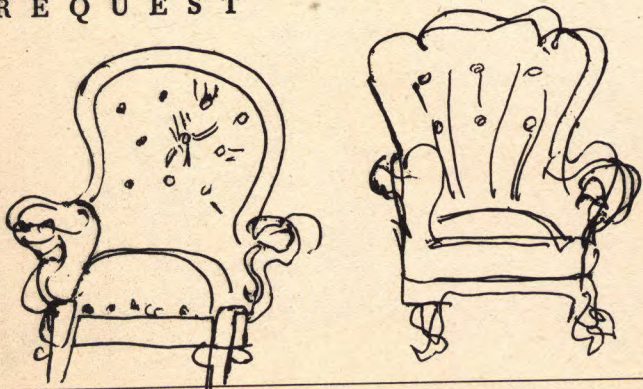
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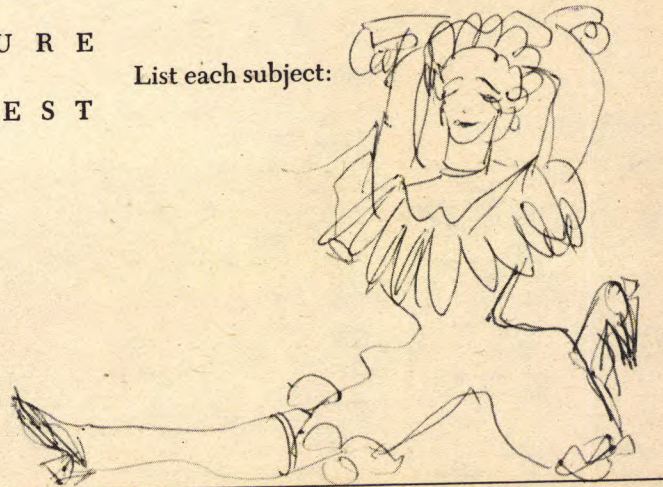
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PHOTOGRAPH BY SIMON CHERPITEL

A SIMPLE SOLUTION TO THE COMPLEX PROBLEMS OF UNIVERSAL COMMUNICATIONS (OR) HOW TO CREATE AN EFFECTIVE WORLDWIDE DIALOG AND THUS REMOVE THE BARRIERS OF MISUNDERSTANDING THAT LEAD TO DIVISIVENESS, CHAUVINISM, AND BIGOTRY, AND HELP SELL MORE GOODS AND SERVICES (OR) THERE IS MORE THAN ONE WAY TO SLICE THE BALONEY.

BY A. NONYMOUS

Although we all recognize our obligation as communicators to communicate with great masses of people we, as communicators, remain non-communicative when communicating with other communicators — thereby diminishing the effectiveness of our communication with these great masses to whom we are obliged to communicate... with.

There is, however, no single font of wisdom that has universal appeal. Words that are meaningful to some are meaningless or misinterpreted by others. And vice versa.

Linguists and educators who have dealt with this problem admit that they are severely handicapped when dealing with persons of limited vocabulary, and tend to establish a correlation between the individual's linguistic stock and his supply of ideas. To ease their own dismay at their findings, they set up courses in what they call "communications arts" and "semantics." Few of them, however, recognize that this is merely beating about the bush and serves only to leave the recipients more confused than ever.

It is quite possible that this is a phase of that mental attitude that no less a philologist than George Bernard Shaw gleefully labeled "Anglo-centricism," the ramifications of which extend far beyond the boundaries of communication, and whose manifestations include such peculiar expressions as "Times Square, Crossroads of the World," "Boston, Hub of the Universe," "World Series," or "Nine out of every ten people do something or other," with the implication that the situation is worldwide when actually it pertains to this country alone.

This spirit is characteristic in communications. There are persons who have a gift for what Frank Sullivan called the wolf sentence in sheep's clothing. It is not double talk, exactly. It sounds innocent enough until you begin to think it over to find out what it means. Then it is apt to drive you bananas.

A classic example is attributed to a woman who was asked if she smoked after intercourse, and replied, "I don't know, I never looked."

Or take the case of the immigrant who wished to become an American citizen. When asked by an immigration official if he advocated overthrowing the American government by force, violence, or subversion, he thought feverishly for a few seconds, suddenly brightened, and said, "I think subversion."

Someone once said, "You can talk to some of the people some of the time, some of the people all of the time, all of the people some of the time, all of the people none of the time, and none of the people all of the time, but never all of the people all of the time."

Although these words have a familiar ring and obviously hold great significance, we have pondered at great length the essence of this

message to arrive at the following conclusion:

In order to satisfy the broad spectrum of American taste and understanding, and appeal to every socio-economic level on its own plateau, it is imperative to create a multi-tiered, triple threat creative design source that can be the first in the field to talk to all of the people all of the time.

The idea, however brilliant, is a simple one — one that may well become the prototype, the vade mecum, for all communicative procedures — eventually making obsolete such previously useful technological advances as computers, radio, television, satellites, ESP, and what not.

How would it work? Well, the basic concept is to create three distinct design organizations under one roof. Each with its own unique personality and taste level; each with a life of its own; each with a staff of its own, and a personal point of view related to its function within the total concept.

You're probably already ahead of me in realizing that every division would have its own individual identity (logotype and/or trademark) uniquely suited to its overall philosophy and personality, with divisions identified as follows:

SGD/MGD/RGD

That is to say: Sensational Graphic Design Division; Mediocre Graphic Design Division; Rotten Graphic Design Division.

This concept is so fundamental that you're probably wondering why it wasn't thought of before.

Good question.

In truth, the embryo for such a concept is already deeply embedded in many of our most successful advertising agencies and design studios, but has never been formalized like this into such a definitive, or so aptly articulated, structure.

Modesty prevents full elaboration, but the possibilities are endless. In one fell swoop, one can monopolize the entire communications output of the world (sic)!

To achieve this attractive goal, it is first necessary to acquire a duplex with a basement in a high tax, low rent district of New York City, mecca of graphic communications and kosher delicatessens — both an integral part of this article (see title).

The Sensational Division will occupy the top floor where designers of sensational bent may breathe in deep amounts of the rarefied atmosphere found only at this level in New York. Only there can they reach the euphoric heights required to satisfy the creative demands of those rarefied clients who operate at this level, and thereby justify the astronomical prices charged for these services. Which is, alas, the price of genius.

The product of this division cannot be compromised.

The Rotten Division will occupy the cellar. Simply because one can't go any lower. One must establish a bargain-basement atmosphere here. Prices are as low in the RGD as they are high in the SGD. Considerably less genius, however, is required. All in all, this can be your most successful enterprise — with growth potential limited only by one's ability to hire rotten personnel.

There is no compromise with compromise in this division either.

Putting the Mediocre between the Sensational and the Rotten is not so much a decision based on any philosophical conviction, but merely a recognition that there is no place else to put it. The heart and soul... the guiding philosophy of everyone connected with it...

... the cornerstone of this division is compromise.

SENSATIONAL DIVISION

This division will have no presiding officer, no President. No one in his right mind would accept the responsibility of running it with its earth-shaking implications, its constant state of creative affluence, and financial bankruptcy.

In-depth research studies show that at least 60% of the work produced in the Sensational Division will be rejected outright or shelved for "future consideration." Another 20% will be bought by esthetically inclined clients who are willing to temper profits with creativity, most of whom will eventually become defunct.

Remaining percentages will be divided as follows: 10% to be created for relatives, friends, philanthropic organizations, and hangers-on (this work will be done for nothing, enjoying automatic acceptance); 5% goes toward self-promotion and is subject only to one's own approval; the final 5 will be work done for unique clients. They will buy the work, pay for it, and bask in a modicum of success.

ROTTEN DIVISION

The President of RGD will be chosen because his abilities are uniquely suited to the style of this division. He is either a former plumber, cistern inspector, or Roto-Rooter representative — being particularly conversant with all forms of pollution and with an unparalleled history of watching things go down the drain.

The creative output of Rotten will be unpromising, remaining uniformly rotten. All work will automatically be found acceptable by the client, with occasional minor changes that will, however, only serve the best interest of the division. That is, to make the rotten work rot-ten. Some of you may wonder, How rotten can you get? And one can only say, There is no limit when your motto is "it stinks!"

Actually, in order to achieve such a high degree of rotten, one finds he has to depend a good deal on the judgment of the client. Work in this division will never be rejected since it will essentially be created and approved by the client.

MEDIOCRE DIVISION

The Chief Officer of Mediocre should come from the mushrooming ranks of ex large-agency executives. Initially a market-research man, then account exec, account supervisor and, finally, head of a creative plans board, his ability to compromise coupled with his inability to make decisions are qualities intrinsic to the successful operation of this division.

The work of MGD will be very flexible. You will soon discover that you really can't turn out a high degree of mediocrity unless you are (flexible). Because of this, you will find that a lot of the work initiated in Mediocre eventually will have a way of filtering down into Rotten.

Never does a Mediocre job, however, find its way into Sensational. If it did, it would become unbillable.

So much for the separation of divisions.

Let us conclude by telling of an incident that occurred not too long ago that establishes the efficacy of this concept.

A design company, which shall remain nameless, employed this system on a rather substantial assignment from one of America's largest and rottenest clients. In order to give the client the assurance he needed that his advertising would be (as is said) "on target," this company spent months on preliminary research work. They did Demographic Surveys. They collected data on the Buying Habits of the American Consumer. Color-tested with Eye Cameras. Scanned Opinion Polls. Made analyses of Voting Patterns state-by-state. Did House-to-House "In-depth" Interviews in 12 market areas. 5 Double-Blind Studies. Long-range Weather Analysis to determine the best week to launch the campaign. 30 employees, cleverly disguised as grocery clerks, tabulated Competitive Sales Figures in the supermarket. An Infra-red Study was conducted of Aisle-Traffic Flow and correlated with Ethnic Group Reactions to serif and sans-serif type faces. They even (with written permission) implanted electrodes into the brains of 5 Volunteer Consumers and tabulated their Alpha Wave Reactions to various visual, tactile, and aural stimuli.

All this superb data was fed into computers, and the findings and figures were carefully analyzed.

The design company then drew up a Grand Plan and bolstered the findings with simple, easy-to-read visual aids.

The entire year's work was then presented to the client who was more than impressed, he was ecstatic.

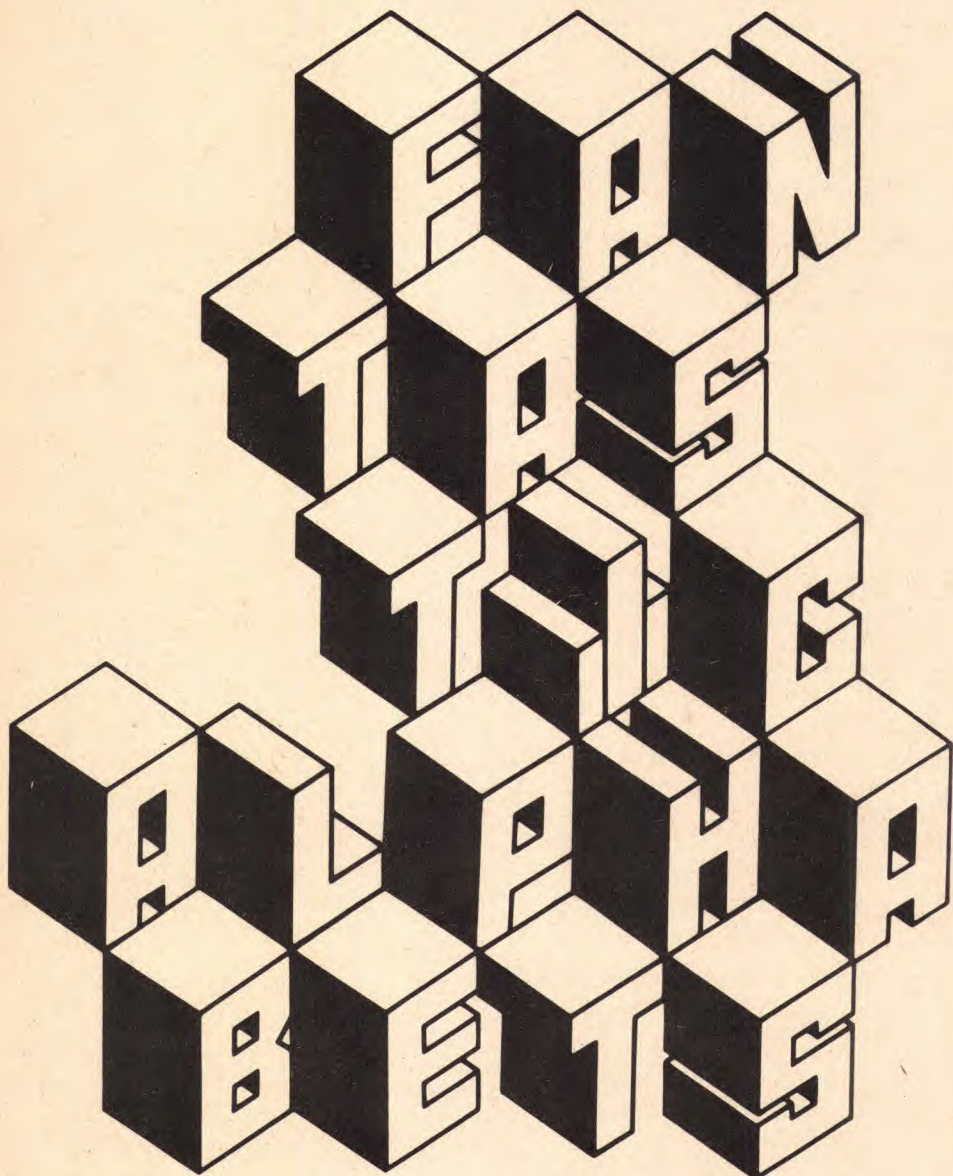
Then, some wisecrack asked, "Where are the ads?"

At this point, everyone involved suddenly realized that in their enthusiasm for statistics they had neglected to indulge in the creative activity necessary to back up all that preliminary research study.

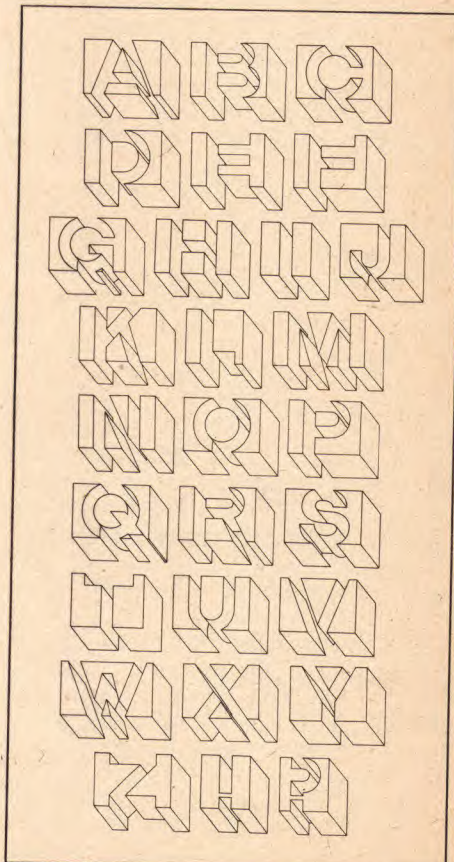
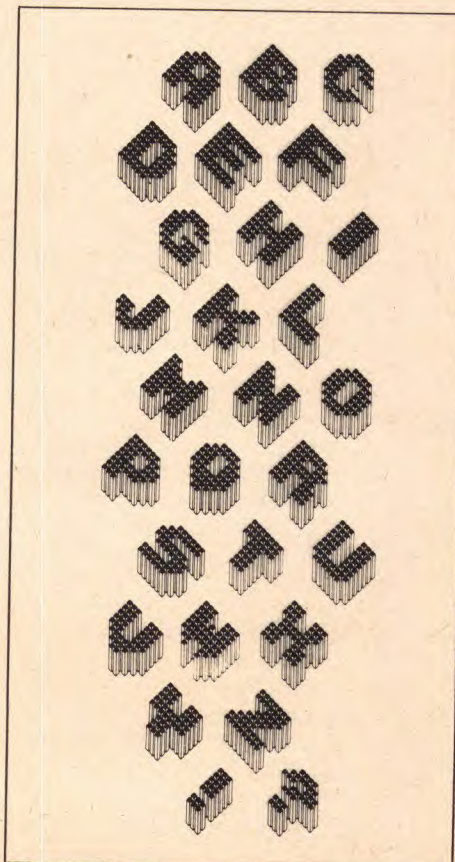
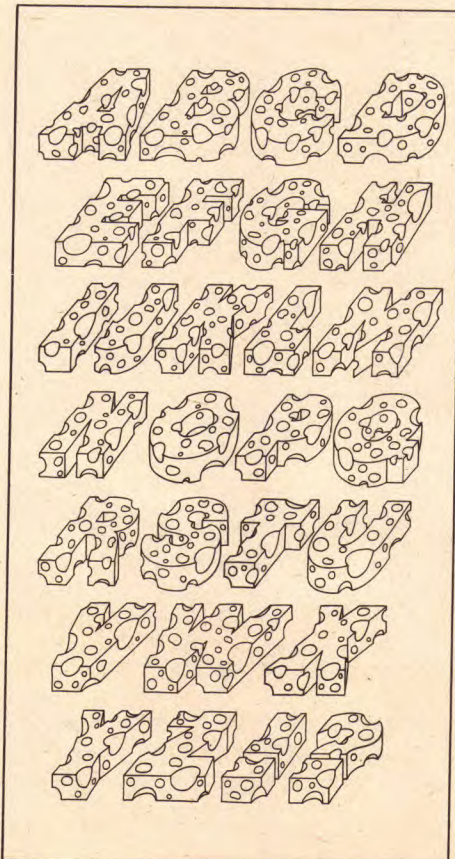
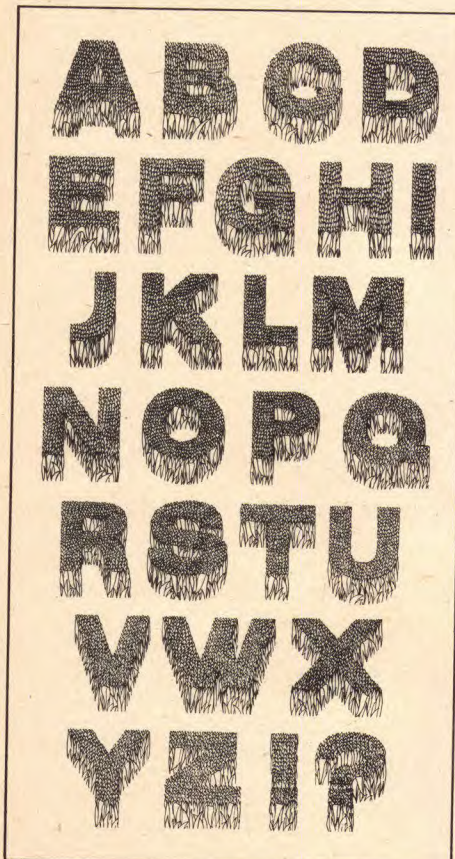
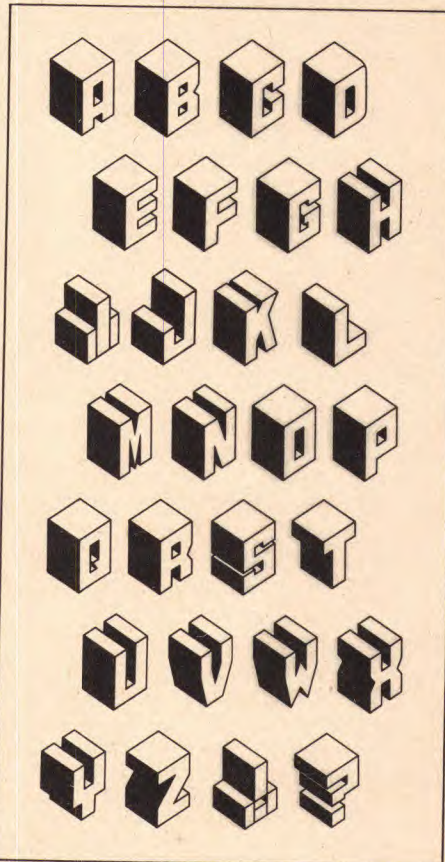
Undismayed, the client took a double-spread in the Wall Street Journal and published the findings.

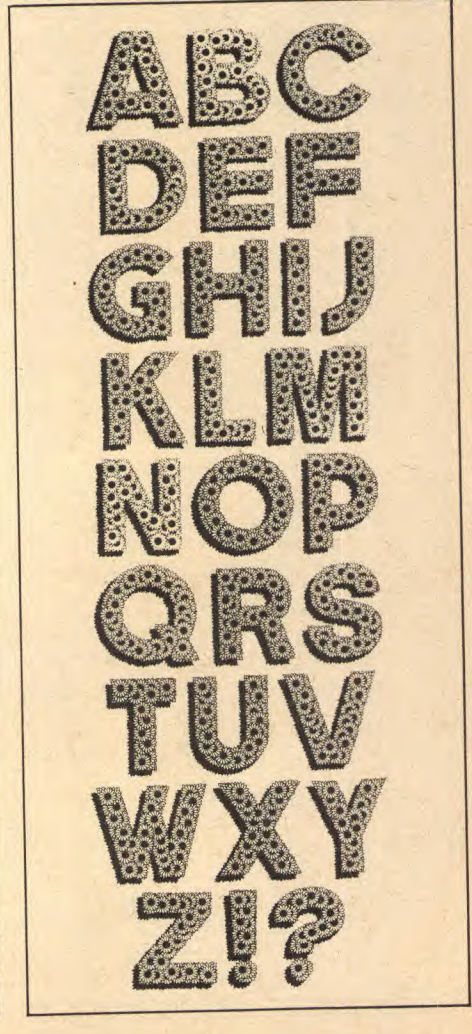
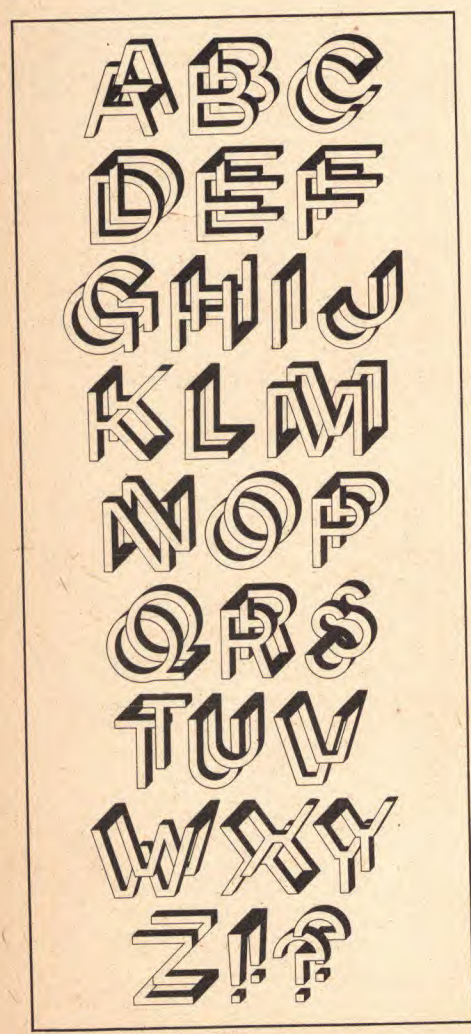
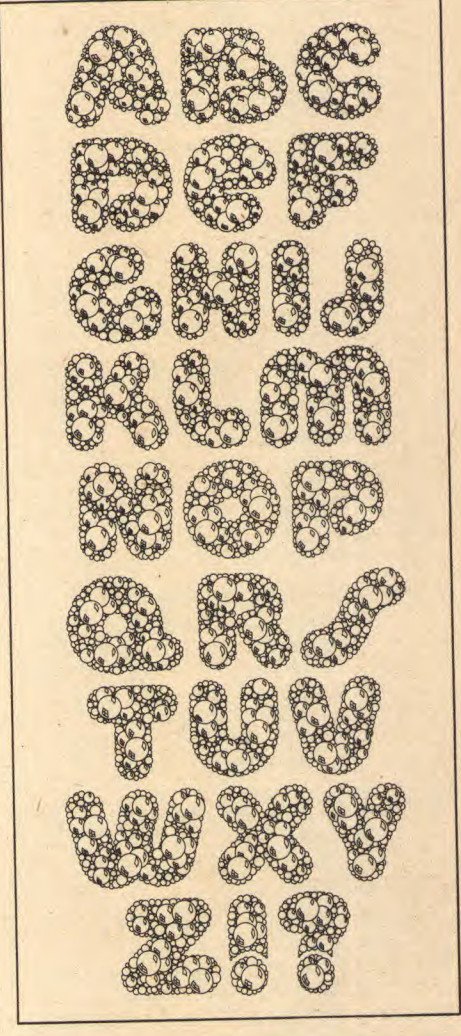
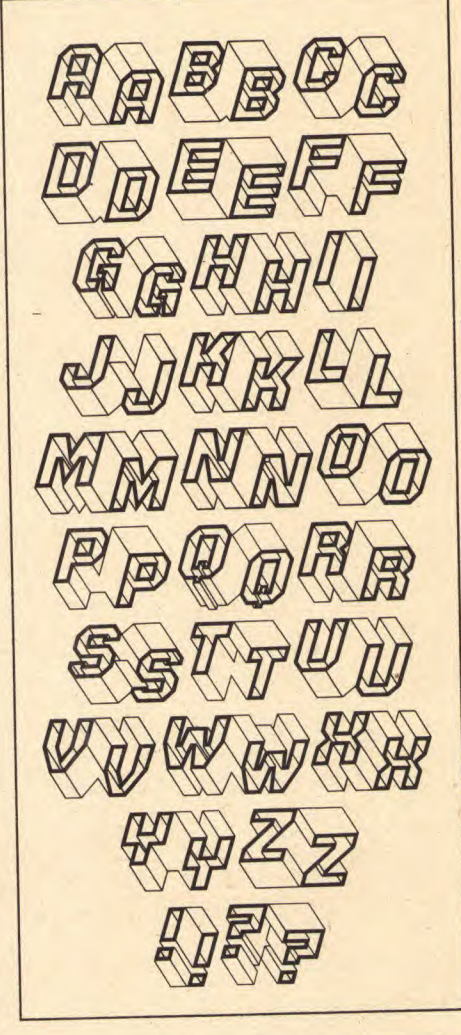
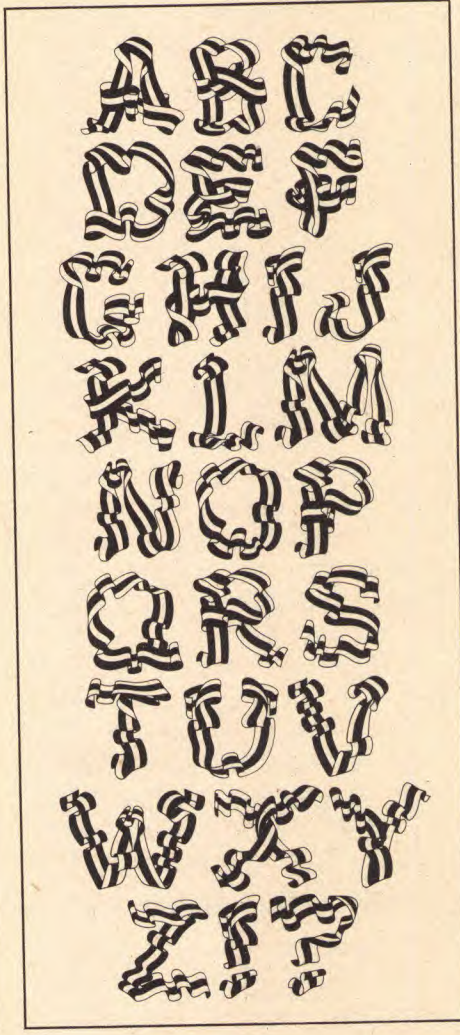
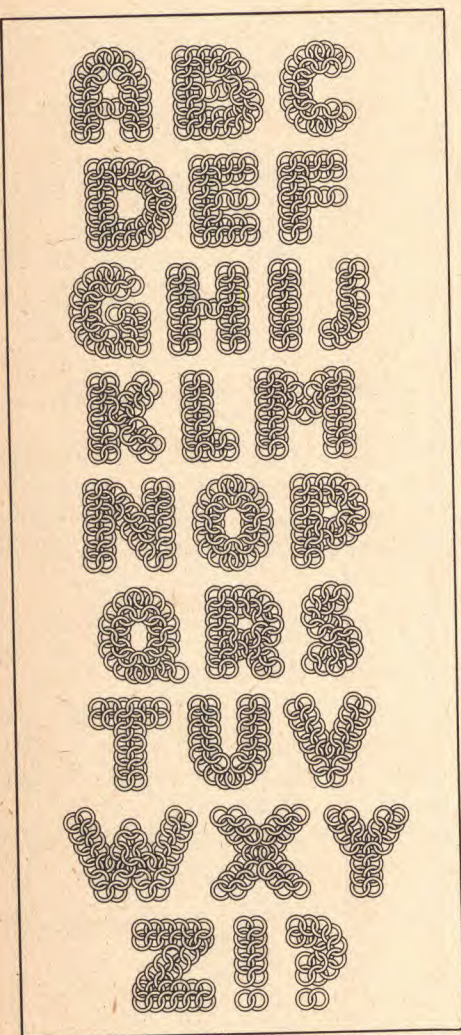
All of which goes to prove that if you want to know how much a dollar is still worth, try to borrow one from a friend.

For additional copies of this article and more information on this startling communications concept, just write to the author.



"Another alphabet, who needs another alphabet?" How often have you heard that well-worn expression? It's hard to believe that anyone can add, substantively, to the voluminous letterforms that boggle our minds and visual senses. But, Jean Larcher has done it, again. This talented designer from Paris, who contributed so heavily to the editorial excitement of our September '75 issue with his playful interpretations of the numerals, 75, has come up with 24 exciting and unique new alphabets. Pictured here are 14 of them. Everything from ribbons and zippers to cheese, bent pencils, flowers, bubbles, rings and grass (the kind you please don't walk on). These alphabets will be published in a paperback edition entitled "Fantastic Alphabets" (and that's no exaggeration), in November, by Dover Publications, Inc., in New York. Keep this page as a reminder that your typophile friends would relish this book as a Christmas gift. Look into it. You will never cease to be amazed at Larcher's prolificacy, his creativity, and his technical wizardry. Who needs another alphabet? We do. Keep them coming, wherever you are.





ANADAMA BREAD

Once upon a time there was a fisherman in Gloucester, Massachusetts, with a lazy wife named Anna. Anna often refused to cook and left him to shift for himself in the kitchen, with nothing but cornmeal mush awaiting his return. One day he just couldn't stand it any longer. Sputtering with rage as he prepared his lonely supper, he added yeast, molasses and flour to the ubiquitous mush, stirred up the mixture and baked it into bread, all the while muttering, "Anna, damn her!"

Anna's obstinacy and her husband's anger brought about the invention of an unusual and delicious bread, coarse and crumbly because of the cornmeal and rich in flavor because of the molasses. The bread is better warm than cold, and is especially good toasted and served with apple butter or peach jam.

- 1/2 cup yellow cornmeal
- 3 tablespoons butter or margarine
- 1/4 cup unsulphured molasses
- 2 teaspoons salt
- 3/4 cup boiling water
- 1 package active dry yeast
- 1/4 cup warm water
- 1 egg
- 2-2/3 cups unsifted all-purpose flour
- 1 tablespoon cornmeal mixed with
- 1/4 teaspoon salt

Measure cornmeal, butter, molasses and salt into large bowl. Add boiling water and let stand until lukewarm; mix well. Sprinkle yeast into 1/4 cup warm water in small cup. Let stand a few minutes, then stir to dissolve. Add dissolved yeast, egg and 1-1/3 cups flour to cornmeal mixture; beat until smooth. Gradually beat in remaining 1-1/3 cups flour to make a smooth dough. Cover bowl with waxed paper and a towel, and let rise in a warm place until double. Beat down. Turn dough into a well-greased 9 x 5 x 3-inch loaf pan, cover, and let rise in warm place until dough reaches top of pan, 2 to 2-1/2 hours. Sprinkle top with cornmeal-salt mixture. Bake in 375°F oven 35 minutes, until well browned. Turn out of pan and serve warm or toasted. Makes 1 loaf.



FANNIE DADDIES

Fannie Daddies are Cape Cod fried clams, with a name open to speculation and imagination. A possibly far-fetched etymological explanation is that one meaning of "fanny" is "small, neat." Clams are small, until coated with puffy batter and fried.

- 4 eggs, separated
- 1 cup milk
- 2 tablespoons salad oil
- 2 cups unsifted all-purpose flour
- 1 teaspoon salt
- 2 tablespoons lemon juice
- 1 quart clams
- Oil or shortening for deep frying

Beat egg yolks until thick; beat in milk, oil, flour, salt and lemon juice. Beat egg whites until stiff; fold in. Add drained clams; mix well. Chill 2 to 4 hours. Heat oil in deep saucepan or deep fryer to 375°F. Add clams, several at a time, and fry about 3 minutes, until clams are golden and rise to top of fat. Remove with slotted spoon, drain well on paper towels, and serve with tartar sauce. Makes 6 servings.

SHOOFLY PIE

Shoofly Pie is a Pennsylvania Dutch breakfast cake baked in a pastry shell. Some imaginative etymologists suggest that "Shoofly" is a corruption of *chou-fleur*, or French for cauliflower, and that the pie is so named because the crumb topping resembles the bumpy vegetable. More whimsical students of folk culture say that "Shoo fly" is obviously what you say when flies are attracted by the pie's characteristic ingredient, molasses. The second explanation seems more logical to us.

There are two distinct types of Shoofly Pies, the wet-bottom pie and the dry-bottom pie. The two pies are made of the same ingredients, but they are put together differently. Here is a recipe for our favorite, the dry-bottom version.

- 1-1/3 cups unsifted all-purpose flour
- 1/2 cup sugar
- 1/4 teaspoon salt



COMPILED BY
MARYELLEN
SPENCER
ILLUSTRATED BY
JOHN ALCORN

GASTRONOMIC AMERICANA

In America's gastronomic heritage there are a number of dishes with amusing or astounding names. Hush Puppies. Shoofly Pie. Hoppin' John. Snickerdoodles. Those names did not come from an especially zany brainstorm session or from Creative down the hall. Instead, they came out of folklore, social history and etymology, with very real and colorful origins.

Some, like Anadama Bread and Joe Froggers, have once-upon-a-time stories that may be apocryphal but which defy debunking — how else could they get such names? Others, like Haymaker's Switchel and Hush Puppies, are part of social history. Succotash and Gumbo have straightforward etymological derivations. Chess Pie is quite simply the result of poor spelling, while Red Flannel Hash, Slumps and Grunts came of wit and whimsey, always precious American commodities.

It is perhaps a sad commentary that very few of these recipes are standard fare today. Maybe in the same way that we think a comedienne can't be beautiful, we believe a dish with an outlandish name can't taste good. Not so. These taste even better than good. Start out with Hush Puppies teamed with Burgoo or Gumbo. Try Hoppin' John with sautéed chicken livers and steamed kale. Be sure to have toasted Anadama Bread with apple butter for breakfast. And don't forget to savor the rich and witty heritage. That's part of the fun.

- 1/2 teaspoon cinnamon
- 1/4 teaspoon ginger
- 1/4 teaspoon nutmeg
- 1/4 cup butter or margarine
- 1/2 cup unsulphured molasses
- 1/2 teaspoon baking soda
- 3/4 cup boiling water
- 1 unbaked 8-inch pastry shell with high rim

In medium bowl mix flour, sugar, salt, cinnamon, ginger and nutmeg. Cut in butter until mixture resembles coarse meal. In large bowl mix molasses and baking soda; quickly stir in boiling water. Stir in 1-1/2 cups of the crumb mixture. Turn into unbaked pastry shell. Sprinkle remaining crumb mixture evenly over top. Bake in 375°F oven 35 to 40 minutes, until the crust is lightly browned. Makes 6 to 8 servings.



JOE FROGGERS

Joe Froggers are enormous soft molasses cookies that are supposed to have been a great favorite of the residents of Marblehead, Massachusetts. The popular story has it that they were made by Uncle Joe, an elderly black man who lived by a frog pond.

Local fishermen traded rum for the cookies and called them Joe Froggers supposedly because they were dark and fat like the frogs in the pond. Or maybe it was because they looked like lily pads. Uncle Joe maintained that it was rum and sea water that kept his cookies soft, and he refused to tell how he made them. After his death, however, a woman named Mammy Cressy claimed to be his daughter and gave away the secret recipe.

- 3/4 cup shortening
- 1 cup sugar
- 1 cup unsulphured molasses
- 4-1/2 cups sifted all-purpose flour



HOPPIN' JOHN

Hoppin' John is a combination of black-eyed peas and rice, a traditional Southern dish that is said to bring good luck when served on New Year's Day. Sometimes a dime is hidden in the dish, and its finder is to enjoy special good fortune as long as he doesn't swallow his lucky dime with the beans.

Some folks think the name "Hoppin' John" comes from the custom of having children hop around the table once before the dish is served, but we prefer the explanation that the name honors a very lively waiter in Charleston, South Carolina.

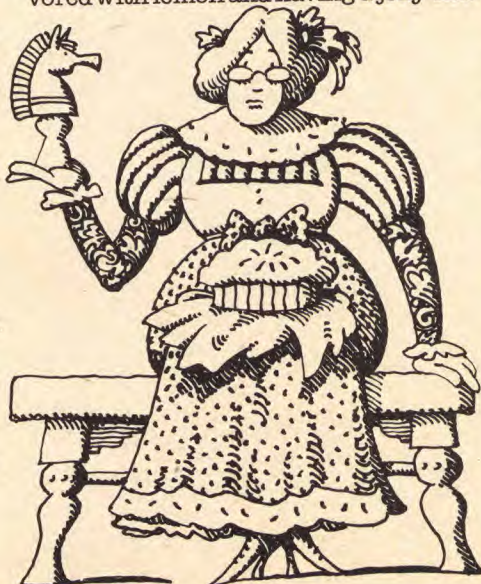
- 1/4 pound bacon (5 or 6 slices), cut into 1/2-inch pieces
- 3/4 cup chopped onion
- 1 package (10 ounces) frozen black-eyed peas
- 2 cups water
- 1/2 teaspoon salt
- 1/4 teaspoon Tabasco pepper sauce
- 1/2 cup uncooked long-grain rice (not converted)
- 1 teaspoon vinegar

In large saucepan, cook bacon until lightly browned. Remove with slotted spoon and reserve. Add onion to bacon fat in pan; cook until tender. Add black-eyed peas, water, salt and Tabasco. Bring to a boil, cover and cook over medium heat for 15 minutes. Stir in rice, cover and cook over low heat 10 to 15 minutes, just until rice is tender. Stir in vinegar and reserved crisp bacon. Makes 4 to 6 servings.

CHESS PIE

In *The Compleat Housewife* of 1727 was a recipe titled "To Make Cheese-cake Without Curd." There are many old recipes for rich, sweet butter-custard pies and tarts that are quite believably cheeseless cheese desserts. Spelling wasn't very good in the colonies, and an early cook apparently recorded Cheese Pie as Chess Pie. No one ever corrected the error and thus cheeseless pie was perpetuated as Chess Pie.

Chess Pie in the South was generally the butter-custard type, usually flavored with lemon and having a jelly-like



- 3 teaspoons baking powder
- 1 teaspoon salt
- 1 teaspoon baking soda
- 2 teaspoons ginger
- 2/3 cup water
- 1/4 cup rum

In large bowl cream shortening and sugar. Blend in molasses. Sift together flour, baking powder, salt, baking soda and ginger. Blend into molasses mixture alternately with water and rum. Chill in refrigerator at least 1 hour. Roll out 1/4 inch thick on lightly floured surface. Cut with 4-inch or larger round cookie cutter. Place on greased baking sheets. Bake in 350° F. oven 15 minutes or until lightly browned. Makes about 2 dozen 4-inch cookies.

SNICKERDOODLES

Snickerdoodles are cake-like raisin and nut drop cookies whose name means "snail noodles." They are of Pennsylvania Dutch origin, but old regional cookbooks show them far-flung, with such names as Schnecken Noodles or Schneckenoodles, and Snip-doodles. *Schnecke* is German for "snail" and "doodle" is slang for "noodle." The cookies can indeed, with a lot of imagination, be seen as snail shaped.



- 1/2 cup soft butter
- 3/4 cup sugar
- 1 egg
- 1 teaspoon vanilla
- 1-1/2 cups unsifted all-purpose flour
- 1/2 teaspoon baking soda
- 1/4 teaspoon salt
- 1/4 cup milk
- 1/2 cup chopped raisins
- 1/2 cup chopped walnuts
- 1-1/2 teaspoons sugar mixed with 1/2 teaspoon cinnamon

In large bowl cream butter and sugar. Beat in egg and vanilla. Mix together flour, baking soda and salt; blend into creamed mixture alternately with milk. Stir in raisins and walnuts. Drop by rounded teaspoons onto greased baking sheet. Sprinkle lightly with mixture of cinnamon and sugar. Bake in 350° F. oven 12 to 14 minutes, until lightly browned around edges. Remove from baking sheet and cool on wire rack. These cookies do not keep well and are best eaten the day they are made. Makes about 4 dozen.

consistency. A close relative of Pecan Pie with a raisin and walnut filling is also called Chess Pie, but it is more properly **Jefferson Davis Pie**.

- 1/2 cup soft butter
- 1 cup sugar
- 3 large eggs
- Grated rind and juice of 2 lemons
- 1 unbaked 8-inch pastry shell, chilled

In large bowl cream butter and sugar. Beat in eggs, one at a time. Stir in lemon rind and juice. Turn into chilled unbaked pastry shell. Bake in 400° F. oven 10 minutes. Reduce temperature to 325° F. and bake 15 minutes longer, until filling is set but not firm. Serve warm or at room temperature. Makes 8 servings.



BURGOO

Burgoo is a thick vegetable, beef and chicken stew that is traditionally cooked in large quantities and associated with Kentucky and outdoor feasts.

Burgoo was originally an oatmeal porridge, or oatmeal stew, served to seamen. Of all people, the rhyme-prone Australians took to using the word for stew (stoo). Burgoo as we know it — a hearty mess of chicken, beef, and squirrel or other game, plus an astounding quantity and variety of vegetables — was made during the Civil War by Gus Jaubert for the troops of Confederate General John Hunt Morgan, using whatever the foraging cavalrymen brought into camp. It was, of course, cooked outdoors, in huge iron pots. And incidentally, there is a perhaps coincidental but striking similarity between the sounds of "burgoo" and "barbecue." Here is a recipe with beef and chicken, but no squirrel.

- 1 5-pound stewing chicken
- 3 pounds beef shin (meat and bones)
- 3 quarts water
- 1 tablespoon salt
- 1/2 teaspoon pepper
- 2 cups chopped onions
- 1 clove garlic, minced
- 2 large potatoes, pared and cubed
- 2 cups corn cut from cob
- 2 cups sliced pared carrots
- 1 green pepper, chopped
- 2 cups lima beans
- 2 cups sliced okra

- 2 cups chopped celery with leaves
- 1 can (1 pound, 13 ounces) tomatoes, chopped
- 1 teaspoon dried leaf thyme
- 1/2 cup chopped parsley

Place chicken and beef in large kettle. Add water, salt and pepper. Bring to a boil, reduce heat, cover and simmer 2 hours, until chicken and beef are very tender. During cooking, skim off scum as it rises to surface. Remove chicken and beef from broth when tender. Skim off fat and add remaining ingredients except parsley to broth. Bring to a boil, reduce heat and simmer partially covered for 1 hour. Discard chicken and beef bones and chicken skin. Cut meat into bite-size pieces and add to vegetables. Simmer 20 to 30 minutes. Taste for seasoning. Add parsley and serve with cornbread or hush puppies. Makes 8 servings.

RED FLANNEL HASH

Red Flannel Hash is made from the leftovers of New England Boiled Dinner — corned beef, potatoes and beets — transformed into a very flavorful dish colored red by the beets. The color is suggestive of the red hue of flannel shirts and winter underwear, as traditional as boiled dinner in New England.

- 1/4 pound salt pork, diced
- 1 medium onion, chopped
- 3 cups chopped cooked potatoes
- 1-1/2 cups chopped cooked corned beef
- 1-1/2 cups chopped cooked beets
- Salt and pepper to taste
- 1/4 cup cream

In a large heavy skillet, cook salt pork over moderate heat until lightly browned and crisp; remove with slotted spoon and reserve. Add onion to fat in skillet, cook until tender and remove to bowl. Add potatoes, corned beef, beets, salt, pepper and cream to onion in bowl; mix well. There should be some fat remaining in skillet. Heat over moderately high heat and add hash mixture, pressing and spreading evenly in skillet. Reduce heat to moderately low and cook slowly until browned and crusty on bottom. Invert onto heated platter and sprinkle with reserved crisp salt pork. Serve with applesauce, or with a sauce of 2 tablespoons drained prepared horseradish mixed with 1/2 cup whipped cream. Makes 4 servings.



CHITLINS

Chitlins are chitterlings, or the intestines of young pigs. Preparation of chitlins is long and rather tedious, but worth the effort to devotees of Soul Food. The intestines are turned inside out and cleaned at the time of butchering. They have to be soaked 24 hours in cold salted water, washed several times, removed of fat, and cut into 2-inch pieces. They can be served boiled, or boiled and then fried.

Boiled Chitlins:

10 pounds soaked, cleaned, washed and cut-up chitterlings
3 cups water
2 cups chopped onions
1 cup chopped celery
1 green pepper, chopped
1 teaspoon salt
1/2 teaspoon Tabasco pepper sauce

Combine all ingredients in kettle. Bring to a boil, reduce heat and simmer, covered, for 2-1/2 to 3 hours, until tender. Serve sprinkled with vinegar and accompanied by boiled greens and cornbread. Makes 8 to 12 servings.

Fried Chitlins:

Dust well-drained, boiled chitterlings with flour. Dip in beaten egg, then coat with cracker meal. Fry in deep or shallow hot fat until golden brown.



HUSH PUPPIES

Hunting parties were very much the thing in the Old South, and they generally included outdoor fish fries. The dogs were always hungry, and would whine around the cooking area. So the harried but kindly cooks simply dropped spoonfuls of cornbread dough into the hot fat and then tossed the fried tidbits to the barking dogs with the expression, "Hush, puppies!"

In addition to the cornmeal fritters named Hush Puppies, the South had quite a repertoire of cornmeal breads with remarkable names. Corn ponies, with a name derived from the Indian **appone** which meant "corn cake," were what amounted to baked lumps of cornmeal mush. Ashcakes were the same mixture baked right in the ashes of a fire, and hoecakes were thinner cakes baked on a hoe. Corn Dodgers

were sticks so heavy they had to be dodged if thrown, and Scratch Backs were ponies so rough they could literally scratch your mouth. Cornbread baked in a skillet called a spider was called Spidercake, and Spoonbread in its most elegant form was a soufflé-like cornmeal pudding.

Oil for deep frying

1-1/2 cups white cornmeal
1/2 cup unsifted all-purpose flour
3 teaspoons baking powder
1 teaspoon salt
2 eggs
3/4 cup milk
1/2 small onion, grated



Begin heating 2 to 3 inches of oil in a heavy saucepan or deep fryer to 375°F. Measure cornmeal, flour, baking powder and salt into a large bowl; mix well. Beat together eggs, milk and grated onion; add to cornmeal mixture and stir until evenly moistened. Drop batter into hot oil by heaping tablespoons, 6 or 7 at a time. Fry until golden brown, turning once, 2 to 3 minutes. Remove with slotted spoon, drain well on paper towels and keep warm in very low oven while frying remaining batter. Makes about 24 hush puppies.

SUCCOTASH

Succotash is a truly American dish introduced to early New England colonists by Indians and free from any Old World influence. The name comes from the Narraganset word **misickquash**, which means corn boiled whole, or "maize not crushed or ground." Early Puritan writers spelled it Sukquattahash, and there is even a record of Circuit Hash. An ex-slave who could not write dictated her recipe to a friend who had apparently heard of circuit riders but not of Succotash, and therefore wrote "Circuit Hash."

In the summer Succotash was first a simple dish of boiled fresh beans and corn; in winter it was made with dried beans and dried corn. The colonists soon added fowl and corned brisket, plus turnips and potatoes, to make the hearty Plymouth Succotash traditional for Founders Day on December 21. The vegetables-only version is better known, however, and frequently includes tomatoes outside of New England. Here is a recipe for the simpler New England vegetable dish flavored with a little salt pork.



2 ounces salt pork, diced
2 cups cooked lima beans
2 cups cooked corn
1/2 cup water
1 teaspoon salt
1 teaspoon sugar
1/8 teaspoon pepper
1/4 cup light cream

Brown salt pork in saucepan and remove. Pour off most of fat. Add remaining ingredients except cream to saucepan and cook uncovered over low heat, stirring frequently, for 15 minutes or until water is absorbed. Stir in cream and salt pork; heat but do not boil. Makes 6 servings.

SCRAPPLE

Scrapple is a fried pork and cornmeal mush first made by the Pennsylvania Dutch as a thrifty and resourceful way to use scraps of pork at butchering time - hence the name "scrapple." The Germans used buckwheat to make scrapple, the early Pennsylvania Dutch used a combination of buckwheat and cornmeal, and finally cornmeal came to be the usual grain. Often known as Philadelphia Scrapple and called **pawnaas** by the Pennsylvania Dutch, the dish is also common in the South.

1 cleaned hog's head
1 hog's liver
Water
1-1/4 cups yellow cornmeal
2 teaspoons salt
1/2 teaspoon pepper
1/2 teaspoon crumbled dried leaf sage

Cook head and liver in boiling water to cover 4 or 5 hours, until tender. Remove meat from bones. Finely chop enough meat and liver to make 2 cups. Bring 6 cups broth to a boil in large saucepan. Slowly sprinkle cornmeal into broth and cook, stirring constantly, until thickened. Add chopped meat, salt, pepper and sage. Mix well. Turn into 9 x 5 x 3-inch loaf pan. Cover and chill. Unmold and cut into 1/2-inch slices. Fry in hot bacon fat or butter until well browned on both sides. Makes 8 to 12 servings.



JONNY CAKES

Jonnycakes are thin cornmeal pancakes not unrelated to tortillas. Crisp on the outside and soft on the inside, they are made by either frying or baking a simple cornmeal batter that has neither eggs nor leavening. Jonnycakes are most frequently identified with Rhode Island, and in that locale never have an H. Outside Rhode Island they are usually Johnnycakes.

There are two stories about the origin of the name. One is that "jonnycakes" evolved from "journeycakes," so called because they were packed in saddlebags for durable sustenance on long trips. The other story is that "jonnycakes" is a corruption of "Shawnee-cakes," named after the Indians who introduced them to trappers.

1 cup boiling water
1 cup white cornmeal
1 teaspoon salt
1/3 to 1/2 cup milk

Pour boiling water over cornmeal and salt in large bowl; mix well and let stand 10 minutes. Beat in enough milk to make a batter stiff enough to just barely hold its shape in a spoon. Drop by heaping tablespoons onto lightly greased griddle or skillet. Bake over moderately low heat until golden brown on both sides, turning once. Serve with butter, or with butter and maple syrup or molasses. Makes about 12.



GUMBO

Gumbo is a Creole soup that has developed into almost an occult science, so varied have the recipes and rich the lore become. Some people think Gumbo is what happened when the transplanted French tried to make bouillabaisse in Louisiana with available seafood. Today the two dishes have little in common, except for controversy over the best way to prepare them.

"Gumbo" is from the African Bantu word **gombo**, or okra, the vegetable used to thicken and flavor the soup. When fresh okra is unavailable, or as an alternate thickener, filé powder is used. Filé powder was first made from dried sassafras leaves by the Choctaw Indians, who called sassafras **kombo**. Filé has a flavor similar to thyme and must be added to gumbo at the very end of cooking or it gets stringy. Okra

has to cook a long time to get thick, and under no circumstances should okra and filé ever be used together.

Gumbos are made of just shrimp, chicken, oysters, or crabs, or of various combinations. They are also made with game, and gumbo z'herbes made with seven greens is a Creole tradition for Holy Thursday.

Here is a recipe for a Shrimp Gumbo made with okra.

To cook shrimp:

- 4 quarts water
- 1 tablespoon salt
- 1-1/4 teaspoons dried leaf thyme
- 2 dried hot chillies
- 1 lemon, sliced
- 3 bay leaves
- 3 pounds raw shrimp in shells

In a 6- or 8-quart kettle combine all ingredients except shrimp. Bring to a boil, add shrimp and cook 5 minutes. Pour through strainer and return strained broth to saucepan and boil rapidly until reduced to 3 quarts; measure and reserve. Clean and devein shrimp; reserve.

To make gumbo:

- 1/4 cup lard or salad oil
- 1/4 cup flour
- 1 cup diced smoked ham
- 1 large onion, chopped
- 1 clove garlic, minced
- 1 green pepper, chopped
- 3/4 pound fresh okra, chopped
- 1/2 cup chopped celery with leaves
- 1 can (1 pound) tomatoes, chopped
- 1 teaspoon salt
- 1/2 teaspoon cayenne pepper
- 1/2 teaspoon Tabasco pepper sauce
- 1/4 cup chopped parsley
- Hot cooked rice

Melt lard in large heavy saucepan or skillet; blend in flour. Cook slowly over very low heat, stirring constantly, until very dark brown but not burned, about 30 minutes. Add ham, onion and garlic; cook until onion and garlic are soft, about 5 minutes. Transfer to kettle. Add green pepper, okra and celery; mix well. Heat reserved broth and gradually stir into mixture in kettle. Add tomatoes with liquid, salt, cayenne and Tabasco. Bring to a boil, reduce heat, and simmer partially covered for 1 hour, stirring frequently. Add parsley and reserved cooked shrimp; simmer 15 minutes. Taste for seasoning. Serve in soup plates with rice spooned into center of each serving. Makes 4 to 6 servings.



HAYMAKER'S SWITCHEL

Liquid nourishment was important during haying season, when farmers worked so hard they didn't even go home for lunch, but had a noon picnic in the fields. Switchel was a good thirst-quencher, and kept fairly cool in a stone jug. It was especially invigorating and encouraging when spiked with hard cider or rum.

- 1/2 cup sugar
- 1 gallon water
- 1 cup unsulphured molasses
- 1 cup cider vinegar
- 1 teaspoon ginger

Stir sugar and water until sugar dissolves. Add remaining ingredients and chill.



LIGHTNIN' BREAD

Lightnin' Bread is more commonly called salt-rising bread, and has nothing to do with speed or with thunderstorms. In fact, it is very slow and has to do with rising, the rising of bread with a homegrown yeast or starter. Almost nobody makes salt-rising bread today, although sourdough has become quite chic and very popular. While sourdough bread is usually made from a starter that is replenished, stored, and kept on hand, salt-rising bread is much trickier and calls for a starter made fresh each time under very controlled circumstances, with starter and sponge carefully kept around 115°F. for impressive periods of time.

The term "salt-rising" comes from the old practice of packing hot salt around the starter to keep it warm. The salt was outside, not inside, the bread.

- Starter:**
- 3/4 cup whole milk, scalded
 - 1/4 cup white cornmeal
 - 1 teaspoon sugar

Pour scalded milk over cornmeal in medium bowl. Add sugar and mix well. Cover tightly with aluminum foil and place in larger bowl of hot water. Keep at 115°F. for 8 to 12 hours, until light and bubbly. One way to maintain the temperature is by placing the nested bowls on a small cutting board placed on an electric hot tray set at low. Check the temperature of the starter with a thermometer. If the starter fails to get bubbly and fermented, don't try to make bread with it - it won't work.



Sponge:

- 2 tablespoons shortening
- 2 teaspoons sugar
- 1-1/2 teaspoons salt
- 3/4 cup whole milk, scalded
- 1/4 teaspoon baking soda
- 1-1/4 cups unsifted all-purpose flour

Measure shortening, sugar and salt into large bowl. Add scalded milk and soda; let cool until very warm but not hot. Add fermented starter and flour; mix well. Cover and place in pan or larger bowl of hot water. Keep at about 115°F. until very light and full of bubbles on surface, about 2 hours.

To make bread:

Gradually blend enough of 2-1/4 to 2-1/2 cups unsifted all-purpose flour into the sponge to make a very soft dough. Knead on floured surface until smooth. Shape into a loaf and place in well-greased 9 x 5 x 3-inch loaf pan. Cover, place in pan of hot water and keep at about 115°F. until dough rises to about 1-1/2 times its original bulk. Bake in 350°F. oven 50 minutes or until well browned. Salt-rising bread is best toasted; it is not as light as yeast-raised bread. Makes 1 loaf.



HANGTOWN FRY

Hangtown Fry is an oyster omelet that folklore maintains was created in 1849 under wonderfully Gold Rush circumstances. A miner from Shirltail Bend arrived in Hangtown with a poke full of nuggets, determined to celebrate his new wealth in style. He demanded the most costly meal at Cary House, and learned that oysters and eggs were the most expensive things on the menu. So he had them combined for a double extravagance.

- 1 pint medium oysters
- Flour
- 1 egg beaten with
- 1 tablespoon milk
- Cracker crumbs
- 1/3 cup butter
- 8 eggs
- 2 tablespoons water
- 3/4 teaspoon salt
- 1/4 teaspoon pepper

Drain oysters and pat dry on paper towels. Dust with flour, dip in egg beaten with milk, and then dip in

cracker crumbs. Let dry 15 to 20 minutes. Melt butter in large skillet over moderate heat. Add oysters and cook, turning once, until golden brown on both sides. Beat together the 8 eggs, water, salt and pepper. Pour over oysters and cook without stirring over low heat until set, about 20 minutes. Serve from skillet or invert onto warm platter. Makes 4 servings.

GRUNTS & SLUMPS

Grunts and slumps were fruit and dumpling desserts made by early New England settlers with their primitive and limited cooking equipment. A dessert of stewed berries topped with dumplings was sometimes called a slump, and earlier was a fungy, but it was first a grunt. The sound the berries made as they cooked provoked the name "grunt" in Massachusetts. The same dish was called a slump in Vermont, Maine and Rhode Island. Later, when ovens were more common, the slump (also a word describing wet snow) came to be baked rather than simmered on top of the range, and batter was placed both under and over the fruit.

Here is a recipe for Blueberry Grunt.

Fruit:

- 1-1/2 cups water
- 3/4 cup sugar
- 1 tablespoon lemon juice
- 3 cups blueberries

Combine water, sugar and lemon juice in large skillet. Cover and simmer until sugar dissolves. Add blueberries and cook covered for 2 minutes over moderate heat. Meanwhile, prepare dumpling batter.

Dumplings:

- 1 cup sifted all-purpose flour
- 1 tablespoon sugar
- 2 teaspoons baking powder
- 1/4 teaspoon salt
- 1 egg
- 1/3 cup milk

Mix flour, sugar, baking powder and salt in medium bowl. Beat egg with milk, add to dry ingredients and stir until flour is moistened. Drop by tablespoons onto simmering berries, leaving some space between dumplings. Cover and simmer 20 minutes. Serve warm, with blueberry sauce spooned over dumplings in individual bowl.



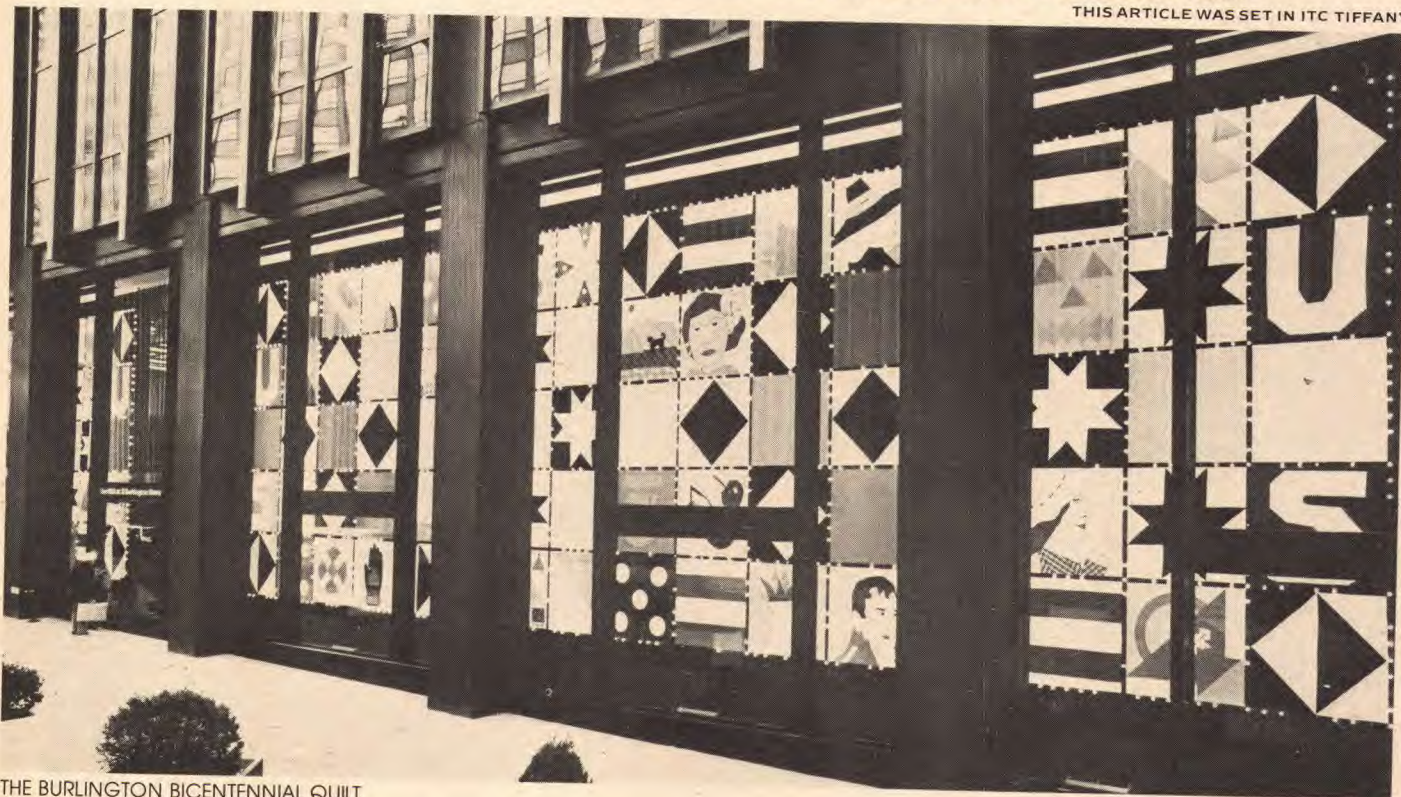
Ms. Ann Raymo

In past issues of U&I, our famous featured females have included a designer, illustrator, sculptress, calligrapher, a singular pair of graphic twins, and a 3-D illustrator/sculptress (who not only lives and works in a store numbered 93½ but, also, cheats on subway tokens). This represents 18 months of waiting, impatiently, to catch up to Ann Raymo. When you are finally exposed to the exciting work of this uniquely gifted artist, you realize that it was well worth waiting for. Ann took time out from her busy schedule to send us this array of tapestries, quilts, pillows, dolls, masks, and other artifacts including her major contribution to our 200th birthday celebration, the Burlington Bicentennial Quilt which is displayed in the window-wall of the Mill at Burlington House in New York. It contains 175 squares in 1000 different fabrics that total up to 7000 yards. At the moment, Ann is preparing for her fourth 1-woman show which will be held at the Terry Dintenfass gallery this winter. Her new book, "Sew Up Art", will be published this month. And, in conclusion, we would like to quote Ann Raymo's philosophy: "Never draw a line between commercial and fine."

THIS ARTICLE WAS SET IN ITC TIFFANY



"MASK" - FROM BOOK ENTITLED "SEW UP ART"



THE BURLINGTON BICENTENNIAL QUILT.



"LADY IN GRASS"—HANGING ART—1968—
SIZE: 4' x 5'



"SAMPLER" CLOTH COVERING—1972—SIZE: 68" x 67"



"A WOMAN MAKING UP HER MIND"—1974—SIZE: 36" x 36"



"FLYING CARPET #4"—1975—SIZE: 4' x 5'



"NEW YORK"—PROMOTION PIECE DONE FOR NEW YORK CITY. NEVER USED—1973—SIZE: 36" x 36"



"THE BEST OF BREAD:" RECORD ALBUM COVER—NEVER USED—1974—SIZE: 36" x 36"



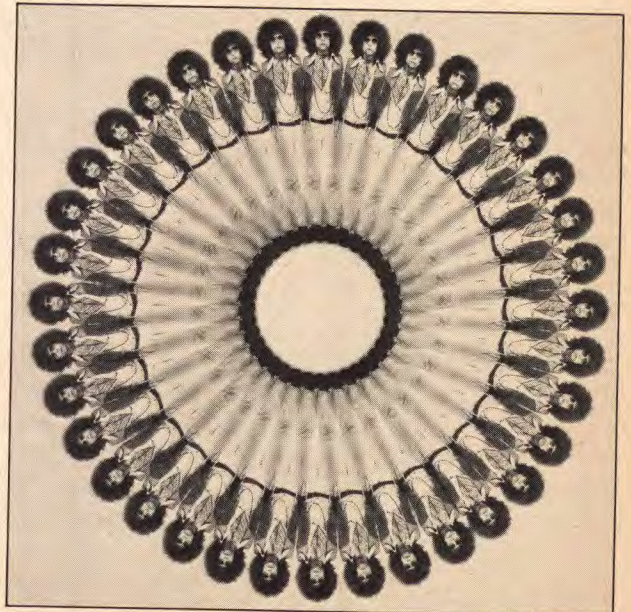
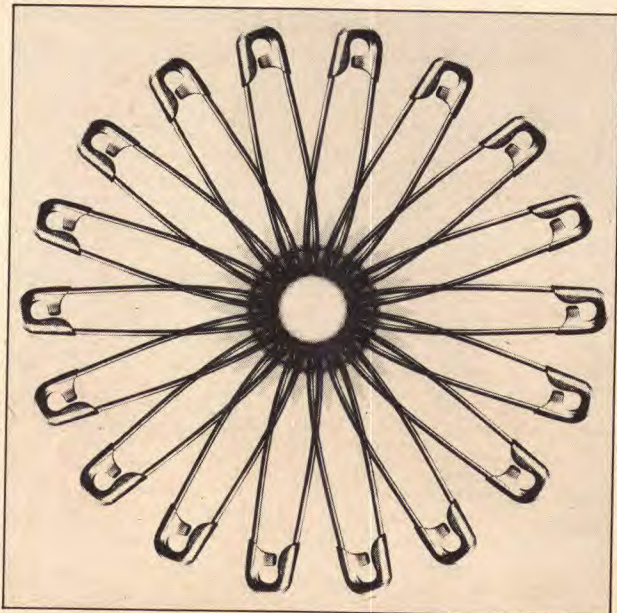
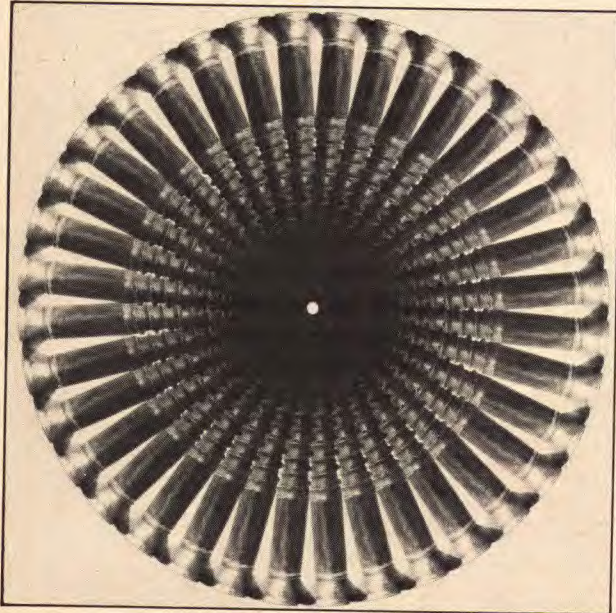
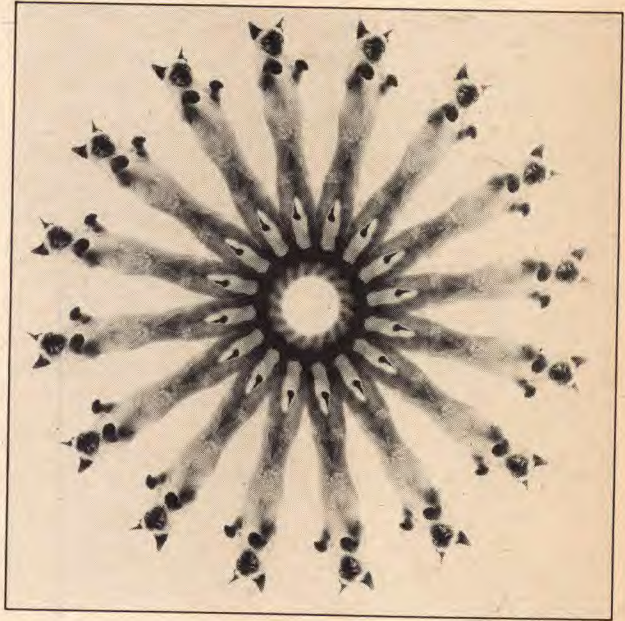
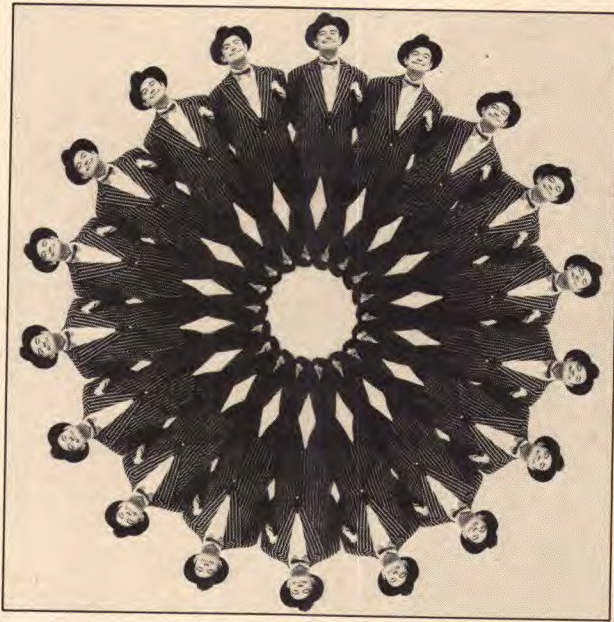
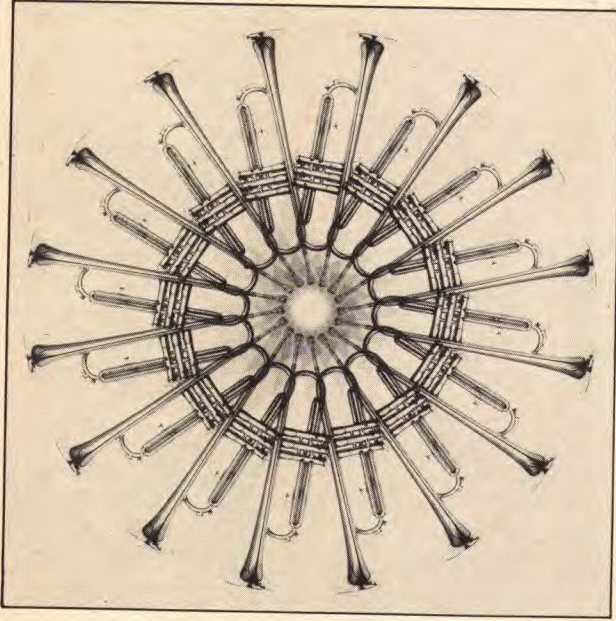
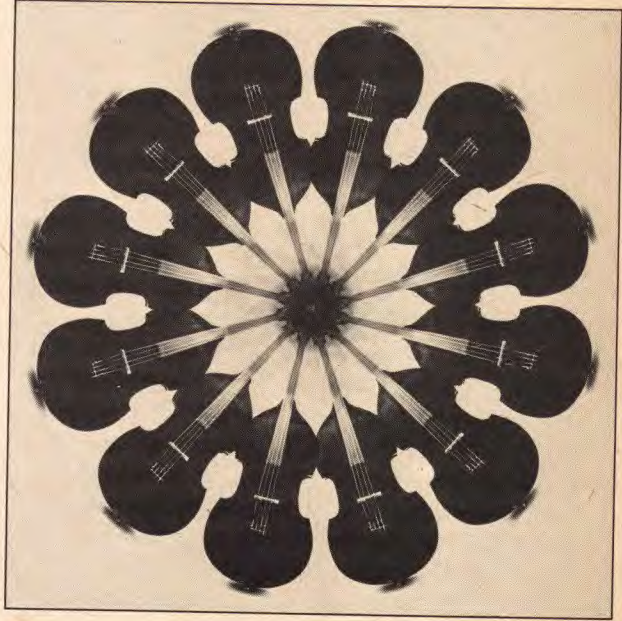
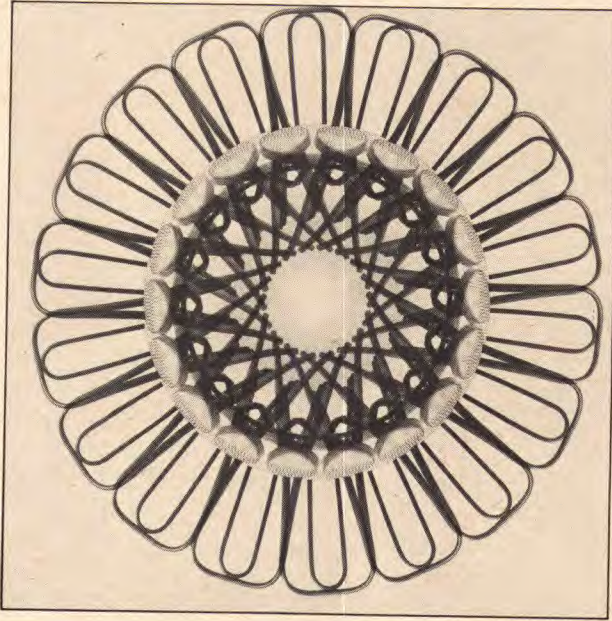
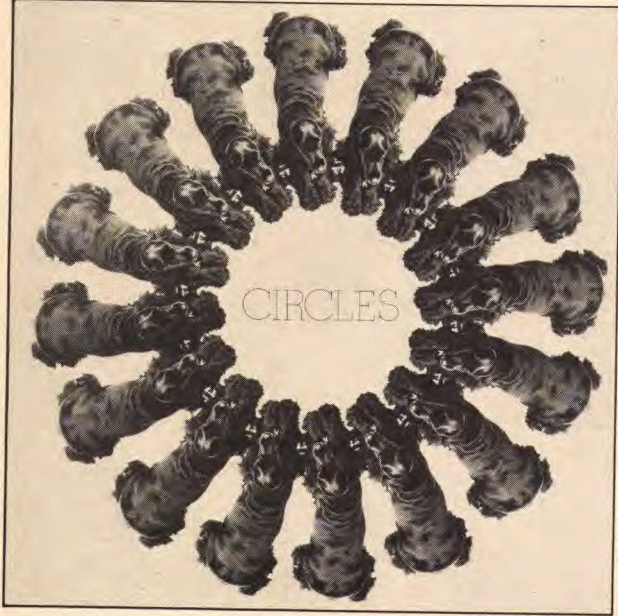
"COVERING MY TRACES:" MIXED MEDIA COLLAGE—1972—SIZE: 64" x 48" APPROX.

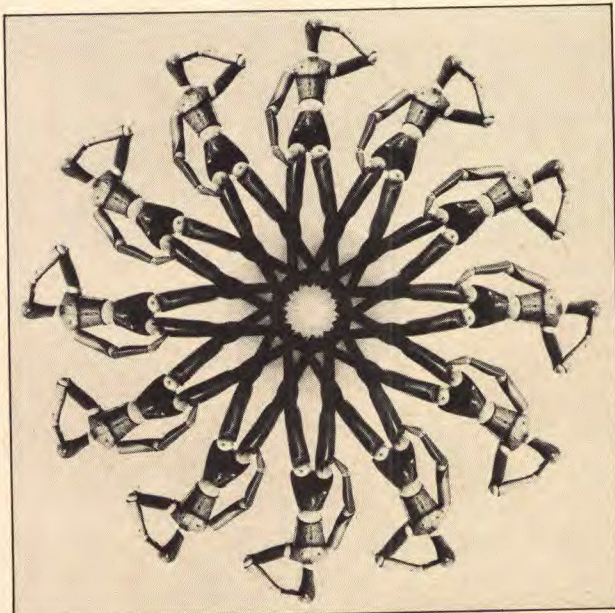
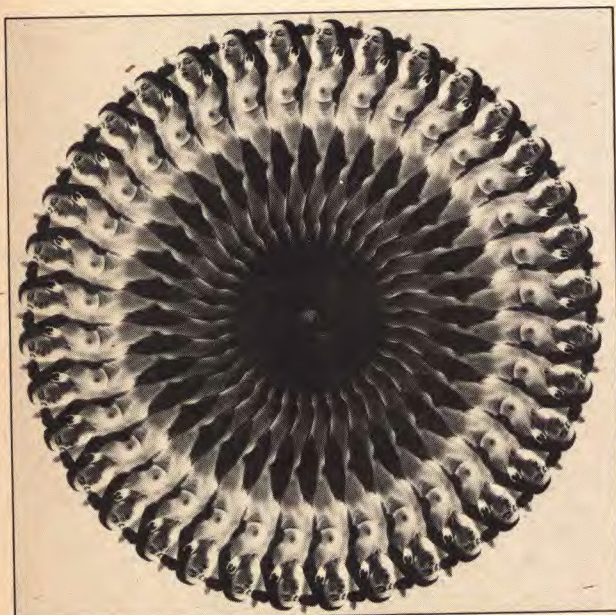
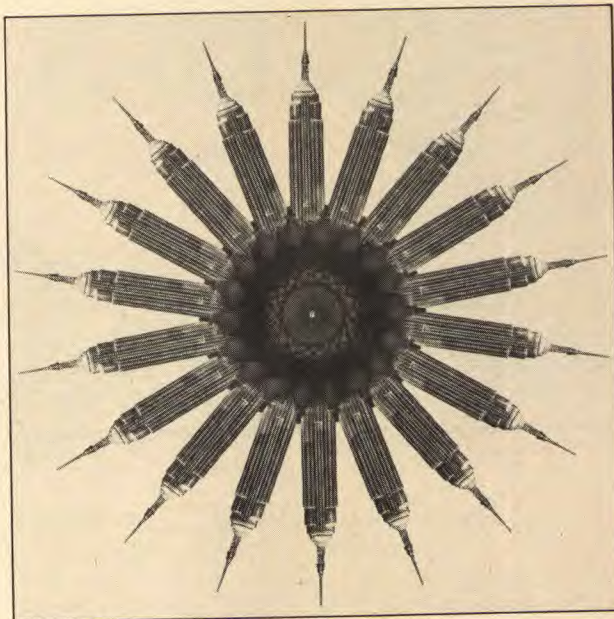
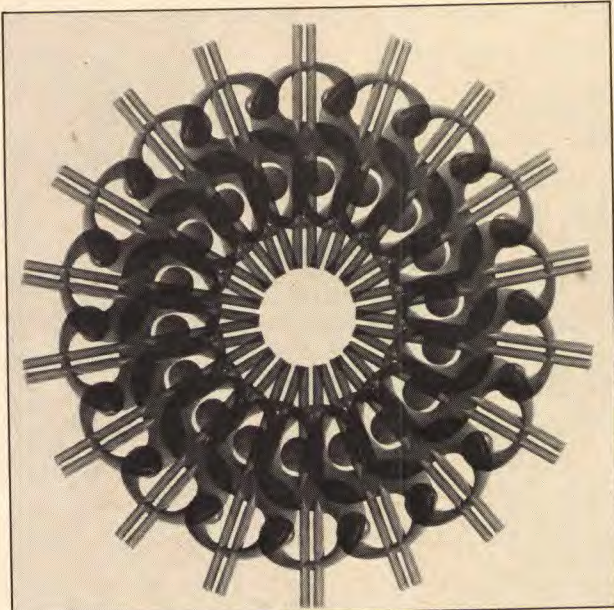
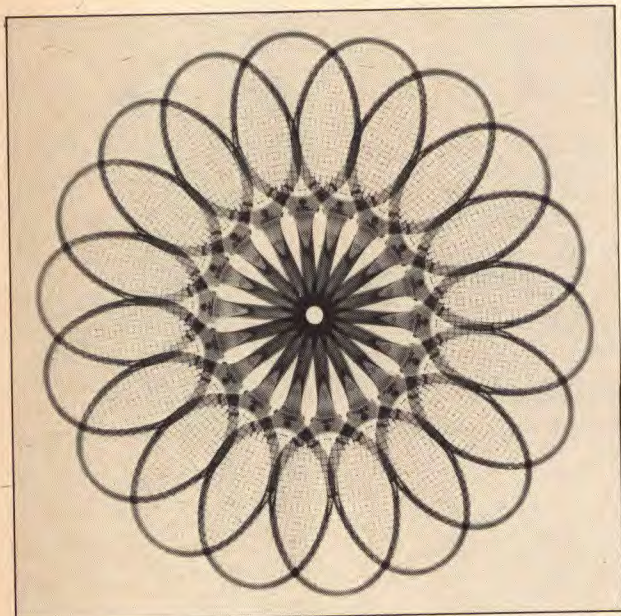
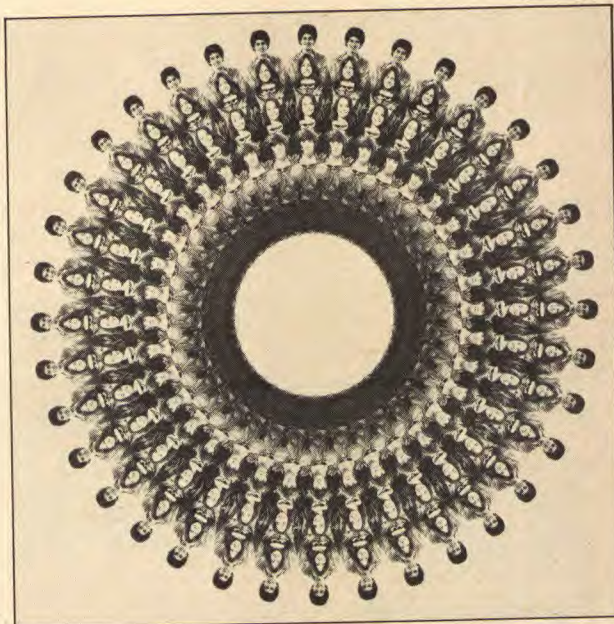
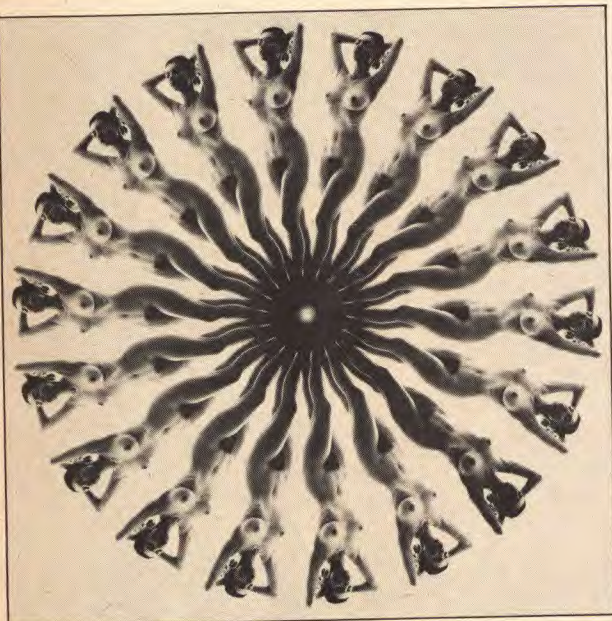
CIRCLE PATCH ON BACK OF A VEST—SIZE: 12" DIAMETER.

"TE" DONE FOR A FRIEND—1973.

CALL THEM
CIRCLES,
CALL THEM
SNOWFLAKES,
CALL THEM
ANYTHING YOU LIKE.
WE CALL THEM

Alfred's Asterisks*





*As you can see, Alfred Gescheidt can photograph circles around anybody or anything, anytime. He calls these multiple images circular photographs. In order to position them in a typographic milieu we are calling them asterisks.

Someone once said that Alfred Gescheidt is the first stand-up comedian the world of photo has had. It is a pleasure for us to feature both his wit and his masterful darkroom technique on these pages.

These pictures have been photographed, on and off, for many years, sandwiched between other assignments. The first one was a personal experiment which brought him great enjoyment. Enthused, he began to build a private collection, which, to his surprise, began to sell as framed graphics through a number of galleries.

He looks at these pictures as exercises in photographic design although the temptation to give them a philosophic or mystical interpretation is always present.

Gescheidt produced these photos in the darkroom by printing overlapping straight images from his file. (Negative sizes, 35mm to 8x10.) He designed a special jig for image placement. He uses no set number of images. Each object's size, shape and subject determines the number of repeat images that he prints. Though he tries to visualize what the finished print will look like, the result usually comes as a surprise. This compensates for the laborious printing procedure because with one mistake he must start all over again.

Looking for a fresh approach to punctuation? Next time you want to refer to a footnote add one of Alfred's Asterisks to your headline.

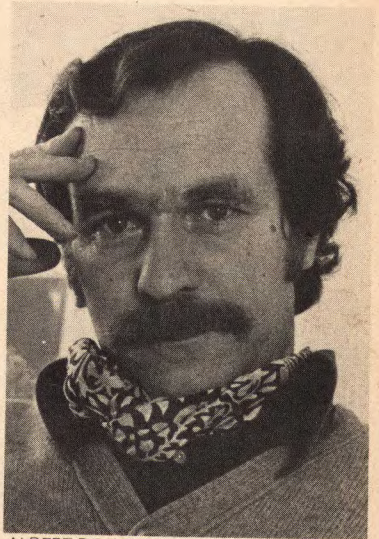
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What's New from ITC?

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ALBERT HOLLENSTEIN



ALBERT BOTON

ITC
ERAS

ERAS LIGHT

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ERAS ULTRA

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 ITC
ERAS LIGHT

The slight forward slant and subtle variations in stroke weights make ITC Eras a sans serif with unusual style. It has been called "a new, humanized Gothic." As with most contemporary typefaces designed for film typography, ITC Eras has a comparatively large lower case x-height as well as excellent letter fitting characteristics.

ITC Eras is available as a text and display typeface in Light, Book, Medium, Demi, Bold and Ultra. A Contour and Outline version is also available and is intended primarily for display purposes.

The inspirations for Eras are two fold: Greek stone-cut lapidary letters, and Roman capitals. The result is at once a linear emphasis and a blend of sharp angularity and broad curves. The combination of wide curves and close letter spacing emphasizes the large open areas, the inner forms of the letters. ITC Eras is not a precise, geometric face. It appears spontaneous, like a serifless written script, particularly in its slight forward slant and its compound characters. This touch of style enhances the commanding static look of its capitals which can also function as a titling face.

French designer, Albert Boton, created ITC Eras in collaboration with the late Albert Hollenstein, also of France. Mr. Boton was born in Paris in 1932, apprenticed with Agence Troy and later became a type designer with Deberny et Peignot under the direction of Adrian Frutiger. In 1959, Mr. Boton joined Studio Hollenstein as a graphic artist and type designer.

Mr. Hollenstein headed Hollenstein Phototypo, a Paris-based design and typographic studio. His death came more than a year before all the weights of ITC Eras were completed. Mr. Hollenstein was born in Lucerne, Switzerland in 1930 and founded his Paris studio in 1957.

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 ITC
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ITC ERAS OUTLINE

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ITC ERAS CONTOUR

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890

ITC ERAS DEMI

The slight forward slant and subtle variations in stroke weights make ITC Eras a sans serif with unusual style. It has been called "a new, humanized Gothic." As with most contemporary typefaces designed for film typography, ITC Eras has a comparatively large lower case x-height as well as excellent letter fitting characteristics.

ITC Eras is available as a text and display typeface in Light, Book, Medium, Demi, Bold and Ultra. A Contour and Outline version is also available and is intended primarily for display purposes.

The inspirations for Eras are two fold: Greek stone-cut lapidary letters, and Roman capitals. The result is at once a linear emphasis and a blend of sharp angularity and broad curves. The combination of wide curves and close letter spacing emphasizes the large open areas, the inner forms of the letters. ITC Eras is not a precise, geometric face. It appears spontaneous, like a serifless written script, particularly in its slight forward slant and its compound characters. This touch of style enhances the commanding static look of its capitals which can also function as a titling face.

French designer, Albert Boton, created ITC Eras in collaboration with the late Albert Hollenstein, also of France. Mr. Boton was born in Paris in 1932, apprenticed with Agence Troy and later became a type designer with Deberny et Peignot under the direction of Adrian Frutiger. In 1959, Mr. Boton joined Studio Hollenstein as a graphic artist and type designer.

Mr. Hollenstein headed Hollenstein Phototype, a Paris-based design and typographic studio. His death came more than a year before all the weights of ITC Eras were completed. Mr. Hollenstein was born in Lucerne, Switzerland in 1930 and founded his Paris studio in 1957.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ITC ERAS BOLD

The slight forward slant and subtle variations in stroke weights make ITC Eras a sans serif with unusual style. It has been called "a new, humanized Gothic." As with most contemporary typefaces designed for film typography, ITC Eras has a comparatively large lower case x-height as well as excellent letter fitting characteristics.

ITC Eras is available as a text and display typeface in Light, Book, Medium, Demi, Bold and Ultra. A Contour and Outline version is also available and is intended primarily for display purposes.

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1234567890

ITC ERAS ULTRA

The slight forward slant and subtle variations in stroke weights make ITC Eras a sans serif with unusual style. It has been called "a new, humanized Gothic." As with most contemporary typefaces designed for film typography, ITC Eras has a comparatively large lower case x-height as well as excellent letter fitting characteristics.

ITC Eras is available as a text and display typeface in Light, Book, Medium, Demi, Bold and Ultra. A Contour and Outline version is also available and is intended primarily for display purposes.

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

THE ALPHABET

Arranged Expressly

For the Instruction and Amusement of Children

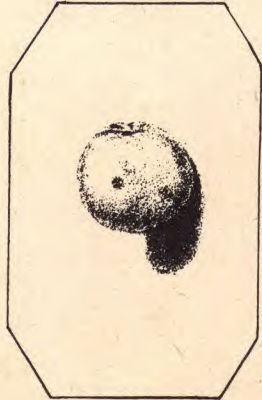
By

Mrs T. WELLS.

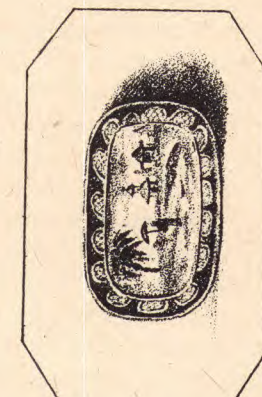
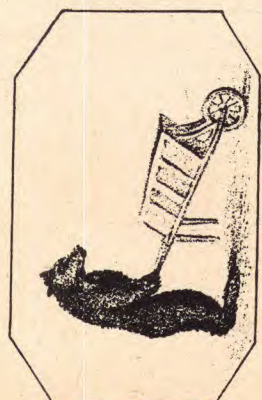
New York, Published by E. S. Mesier, 28 Wall St

L.S. Knapp.

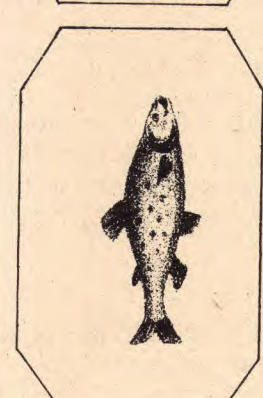
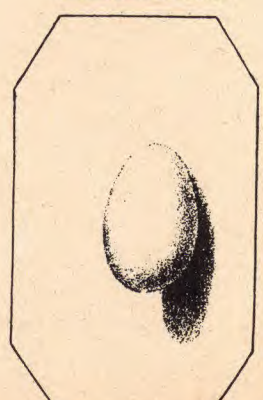
J. P. Knight.



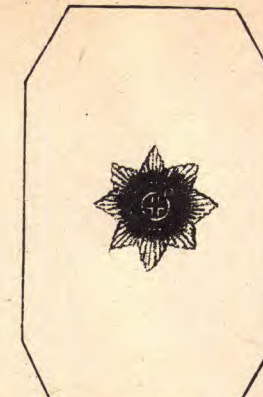
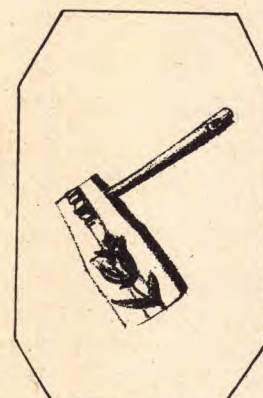
A for an Apple, an Arch-er, and Ar-row, B for a Bull, a



Bear & a Bar-row, C for a Cat, and D for a Dish,



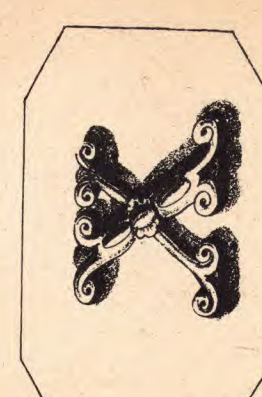
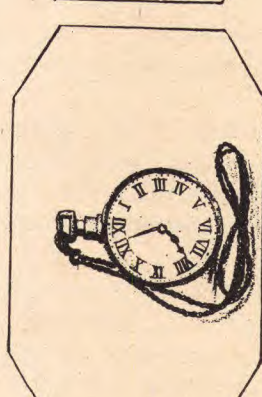
E for an Egg, and F for a Fish, G for a Goose, and



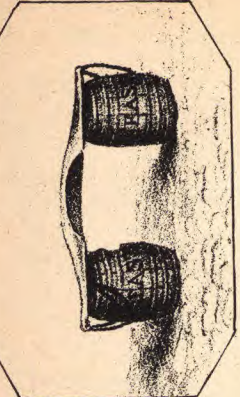
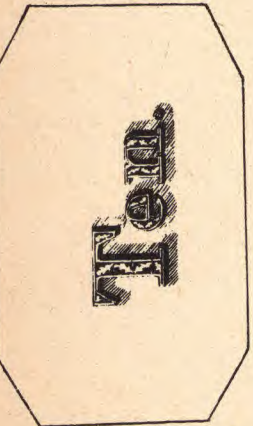
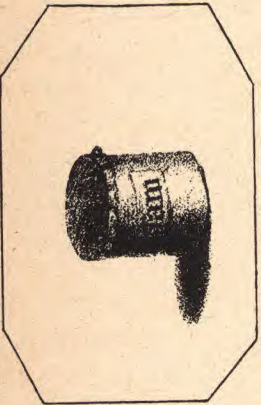
Q for a Queen, and R for a Rat-tle; S for a Star, and



T for a Tale, U for an Urn, and V for a Veil.



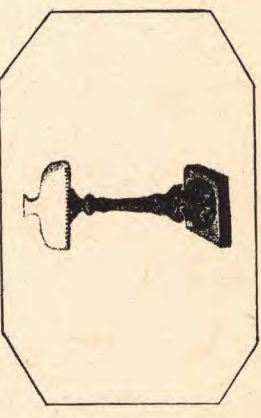
W for Watch, for Wreath, and for Wren; X stands for no word in



H for a Ham.

I for an Inn, and

J for Jam



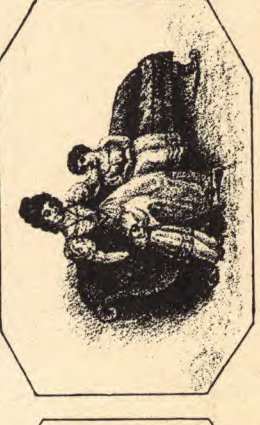
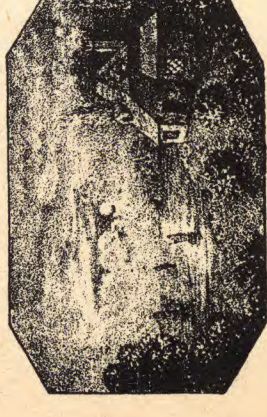
K for a King, and

L for a Light.

M for a Mouse, and

Z for a Ze-bra a beau-ti-ful Beast.

Now I have sung the



All-pha-bet through, all that I ask is a Kiss from you.

N for Night.

O for an O-live, and

P for Prat-tle;

A friend of the graphic arts, the late Sarah Chokla Gross, dropped by, now and then, and showered us with goodies to show her appreciation for our creative efforts. Her last goody, for which we remain eternally grateful, is this marvelous musical alphabet. It was created in 1835 for "the instruction and amusement of children," and reprinted in 1947 by Walter and Barbara Schatzki, as a Christmas gift for their friends. We are reprinting it in 1976 for "the instruction and amusement of adults." We draw special attention to the last line of this delightful little ditty, which conveys a meaningful message and an appropriate reward, for all alphabet lovers.

THIS ARTICLE WAS SET IN ITC CENTURY ULTRA

Something For Everybody From U&Ic

"Welcome to the Mark Eden School of Bust Development."
P I I I I I I

"10 S anyone?"
X SSSSSSSSS

"Well, how did you do at the track today, dear?"
X \$0.00

"Congratulations, Mr. Vincent! Your wife just had Siamese twins!"
Rn V w

"This is my agent, Mr. Handler."
X X %

"Just keep those hands up and no one will get hurt!"
X YYYYY

"Is this the line for paying income taxes?"
\$ 2 SSSSSSSSSSSSS

"All you scouts did a fine job pitching your tents, except for the wise guy on the end!"
X AAAAAAV

"You're nothing but a big double-crosser!"
X XX

"But Bruce! I hardly know you!"
X "69"

"What an ego! Is that all he ever talks about?"
i i "I"

Alan's Alphabetical Apothegms.
An apothegm, to save you the trouble looking it up, is a short pithy aphorism or axiom. Alan Wood's apothegms are little gems of typographic wisdom. He says about them: "Letters each have unique personality traits, just like people. In these typographic situation comedies, the 'players' show how believable their human characteristics can be. Type characters tell us something even before they are arranged into words. Do these characters remind you of anyone you know?"

"Now watch what happens when I touch the domino on the end!"
x X oooooddd

"Of course this chair can be purchased without the ottoman."
hn X X

Al Capone's business card identified him as a "second-hand furniture dealer." Capone grossed about \$105 million in 1927. This interesting information is also second-hand. Maybe U&Ic will get rich, too. Isn't that a happy thought?

"Wow! Get a load of the pair on that one!"
X X PAIR 1

"You're gonna have a WHAT?"
b X

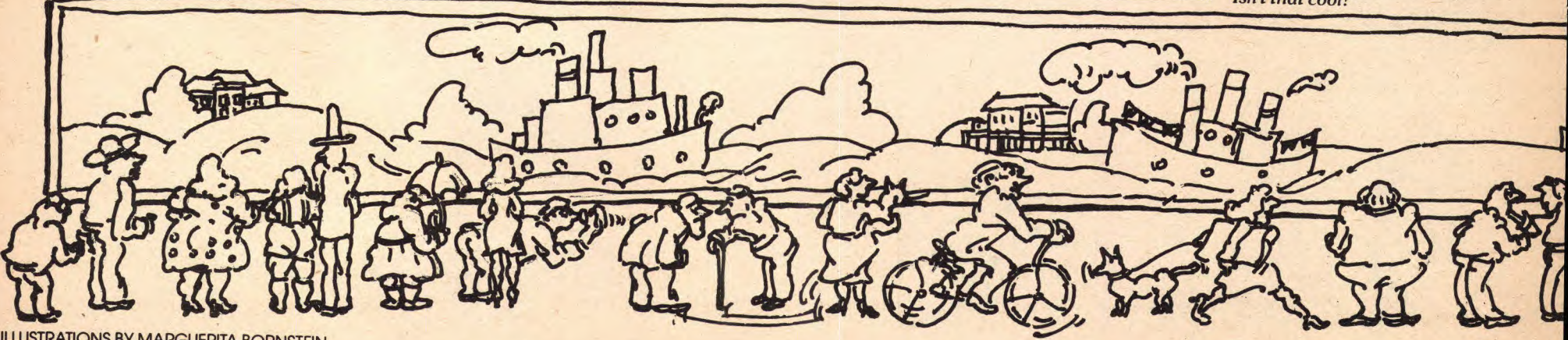
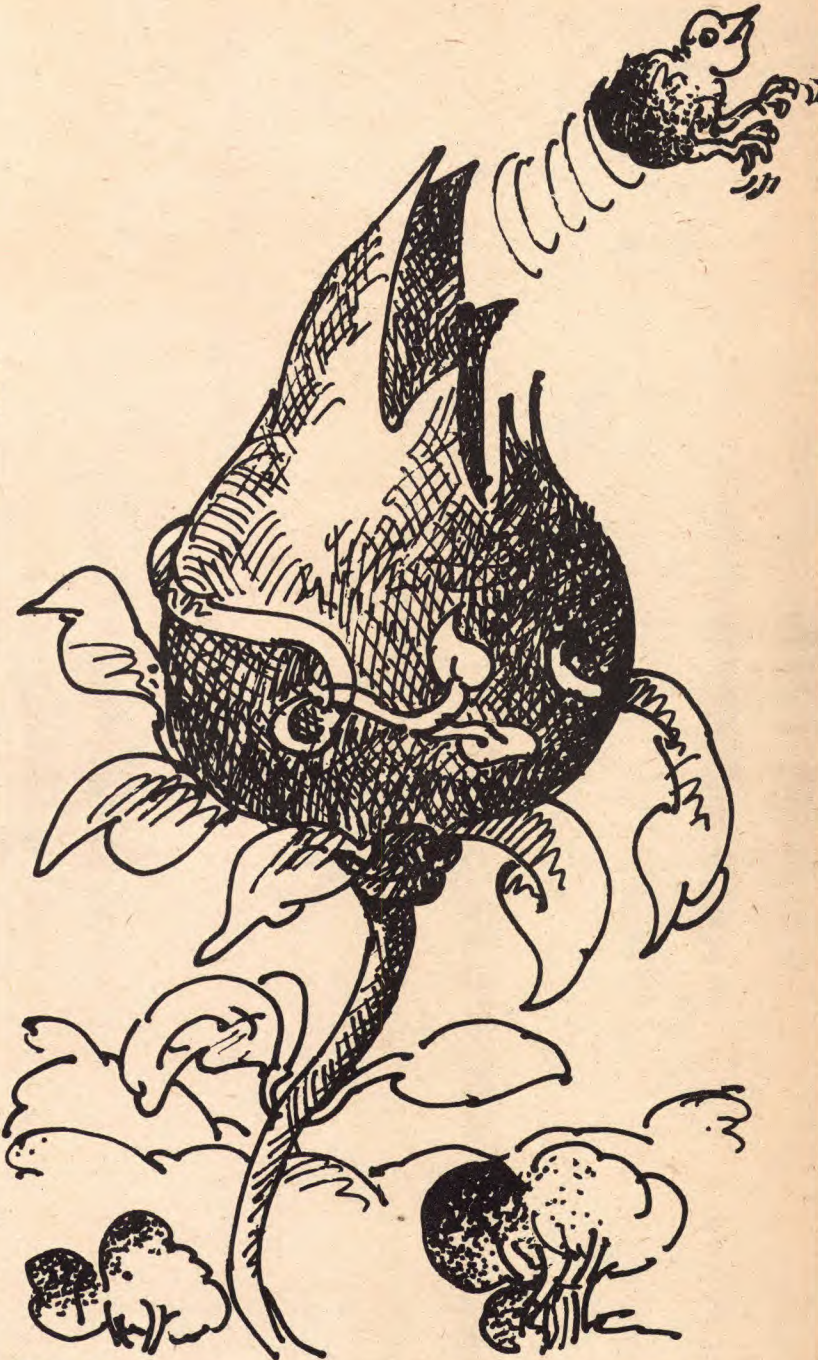
BETMANN ARCHIVE



AL CAPONE
Second-Hand
Furniture
Dealer
CHICAGO, ILLINOIS

Eggplant
The name itself is a puzzle, and there have been no end of incorrect references to derivations from leading etymologists. Fortunately, the true derivation is there for all to see in the great French lexicographer Littré's dictionary, where it has been for more than a century. He states that 'aubergine' derives, via Spain, from the Arabic word for eggplant, **albacinjan**. This makes, at least, historical sense, since the Arabic term leads, by evident phonological processes, first to **alberenjena** (the modern Spanish word for eggplant) and thus to **aubergine**. And if you can swallow that, you can swallow eggplant-or **bharta** or **varita** or any other of the fistful of theoretical derivations dug up by Raymond Sokolov in his article, "The Enigmatic Eggplant," in the May 1975 issue of **Natural History** Magazine. Isn't that interesting?

The largest painting ever painted was the mammoth "Panorama of the Mississippi," completed by John Banvard in 1846. This painting depicted the 1,200 miles of river scenery from the mouth of the Missouri to the estuary of New Orleans. For people to see the 12-foot-high and 16,000-foot-long picture, the mammoth canvas had to be passed between two upright revolving cylinders on the stage of a large auditorium. It took a spectator two hours to see the painting in its entirety. Isn't that cool?



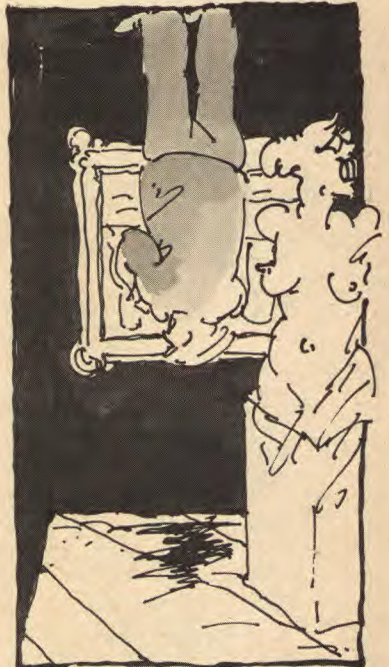


TYPOGRAPHERS HAVE A TOUGH GO OF IT IN INDIA. AS MANY AS 1,652 LANGUAGES & DIALECTS ARE SPOKEN BY INDIA'S 600 MILLION PEOPLE. HINDI, THE OFFICIAL LANGUAGE, IS SPOKEN BY ONLY 35 PER CENT OF THE POPULATION. ISN'T THAT TOO MUCH?

Here, finally, are the correct answers to our initial puzzle. We received over one hundred responses—all wrong. The highest score was 63 out of 82 correct answers submitted by W.B. Public Relations which only goes to prove that P.R. people know people better than art people know people. →

INITIAL PUZZLE ANSWERS

A.A. BERLE	Government	J.K. HUYSMANS	Literature
A.A. MILNE	Literature	J.P. DONLEAVY	Literature
A.E. FROST	Visual Art	J.P. McEVOY	Literature
A.E. HOUSMAN	Literature	J.P. MORGAN	Business
A.E. HOTCHNER	Literature	J.R.R. TOLKIEN	Literature
A.J. AYER	Philosophy	J.S. BACH	Music
A.J. FOYT	Sports		
A.J. LIEBLING	Journalism	L.C. GREENWOOD	Sports
		L.L. BEAN	Business
B.B. KING	Music		
B.F. GOODRICH	Business	M.F.K. FISHER	Literature
B.F. SKINNER	Science		
		N.C. WYETH	Visual Art
C.L. SULZBERGER	Journalism		
C.P. SNOW	Literature/Science	O.E. ROLVAAG	Literature
C.S. LEWIS	Literature	O.J. SIMPSON	Sports
C.S. FORESTER	Literature	O.O. McINTYRE	Journalism
D.D. LEWIS	Sports	P.G. WODEHOUSE	Literature
D.H. LAWRENCE	Literature	P.J. CLARKE	Business
D.W. GRIFFITH	Theatre	P.J. MORIARTY	Business
		P.T. BARNUM	Theatre
E.A. HOOTON	Science		
E.A. SOUTHERN	Theatre	R.D. LAING	Science
E.B. WHITE	Literature	R.F. OUTCAULT	Visual Art
E.E. CUMMINGS	Literature	R.H. MACAY	Business
E.G. MARSHALL	Theatre	R.L. DUFFUS	History
E.H. SOUTHERN	Theatre		
E.M. FORSTER	Literature	S.I. HAYAKAWA	Science
E.W. SCRIPPS	Journalism	S.J. PERELMAN	Literature
		S.N. BEHRMAN	Theatre
		S.S. VAN DINE	Literature
F.A.O. SCHWARZ	Business		
F.W. WOOLWORTH	Business	T.E. LAWRENCE	Literature
		T.S. ELIOT	Literature
G.B. SHAW	Theatre		
G.K. CHESTERTON	Literature	U.S. GRANT	Government
H.A. OVERSTREET	Science	V.I. LENIN	Government
H.H. MUNRO	Literature	V.L. PARRINGTON	Science
H.J. EYSENCK	Science	V.S. NAIPAU	Literature
H.L. MENCKEN	Journalism	V.S. PRITCHETT	Literature
H.T. WEBSTER	Visual Art		
		W.A. DWIGGINS	Technical Art
I.F. STONE	Journalism	W.A. MOZART	Music
I.M. PEI	Technical Art	W.B. YEATS	Literature
		W.C. HANDY	Music
J.B. RHINE	Science	W.D. SNODGRASS	Literature
J.B.S. HALDANE	Science	W.H. AUDEN	Literature
J.D. SALINGER	Literature	W.S. MERWIN	Literature
J.E.B. STUART	Government		
J.J. JOHNSON	Music	Y.A. TITTLE	Sports



In 1961, an abstract painting by Matisse, *Le Bateau*, was inadvertently hung upside down in the Museum of Modern Art in New York. The mistake went unnoticed for 47 days, during which time more than 100,000 people oohed and aahed the painting without once noticing the error. Isn't that ridiculous?



THE HOANG TYPEWRITER, A DEVICE FOR TYPING IN CHINESE CHARACTERS, HAS 5,700 CHARACTERS ON A KEYBOARD 2 FEET WIDE AND 17 INCHES HIGH. ISN'T THAT SOMETHING?



LICK THIS!

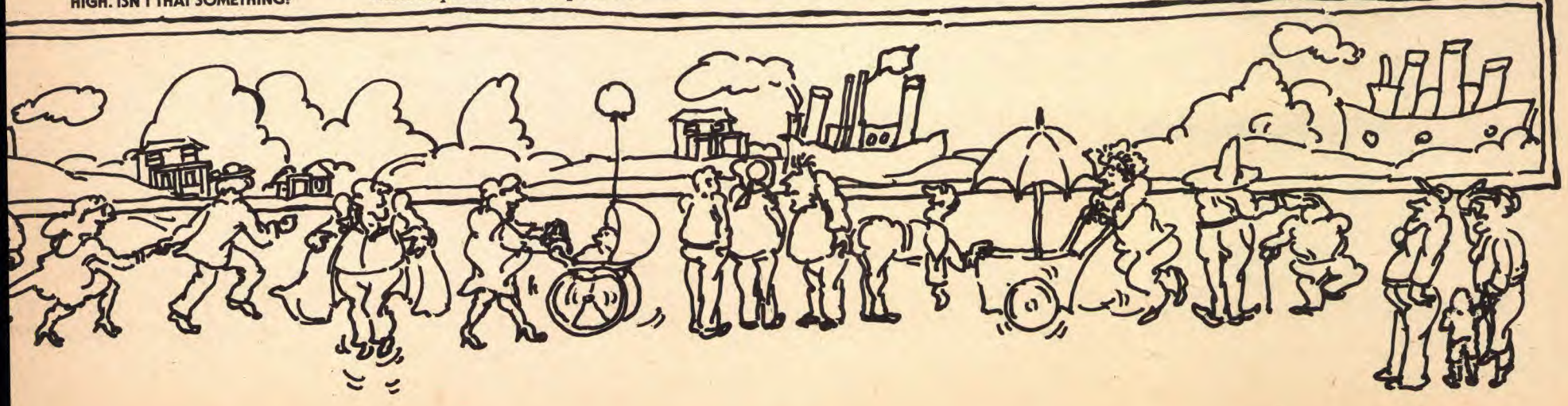
A celebrated Chinese artist of the 1920's, Huang Erhnan, painted the most beautiful of designs on silk cloth—using his tongue as a brush. There is nothing on record to show whether he painted in oil or water-color, but the prevailing impression is that he died at an early age of lead poisoning. Isn't that sad?

Presidential Quiz.

The response was not exactly overwhelming. In fact, in order to get a more definitive sample to family, friends, clients, and employees. The results are shown above. Franklin D. Roosevelt won the honors as former president who would most likely succeed today. Jimmy Carter will be our next president according to the majority with Herb Lubalin running a close second. We say nuts to presidential quizzes.



E is for erratum, one of which we made in the last issue of U&I. In listing Erté's books we left out an important piece of information and, forthwith, attempt to rectify the blunder with apologies to Rizzoli International Publications, Inc., 712 Fifth Avenue, New York 10019, the exclusive distributors in the United States of the book—Erté, with an Excerpt from Erté's Memoirs, by Roland Barthes. This limited edition sells for \$100.00.



Something from Everybody for U&lc



Dear U&lc,
 Being a student of calligraphy I at once noticed what a well designed publication you people have. I would humbly appreciate having U&lc sent to my door.
 I am awaiting your reply I remain,
 Sincerely,
 Mark E. Klahn

Dear M. Thank you so much for the scented, size 34B Lycra Spandex black lace bra made in Korea. It's what I've always wanted. I also appreciate your no-holds-barred offer which should automatically make you a subscriber to U&lc. Here's what they say about Herb Lubalin: "Promise him anything and he puts you on his mailing list." P.S.: Please identify the scent and indicate whether the size is actually yours. Love—H.L.

DON'T DO IT FOR GODSAKE, FORGET TO SEND ME YOUR FABULOUS FOUR COLOUR EDITION OR I'LL LOOK A FOOL FOR DOING THIS WORK FOR NOTHING.



DEAR HERB! IF I DON'T START RECEIVING U&lc SOON, I'M GOING TO TEAR YOU TO PIECES... NEATLY!

Memorial Day Weekend and so far,
 zilch

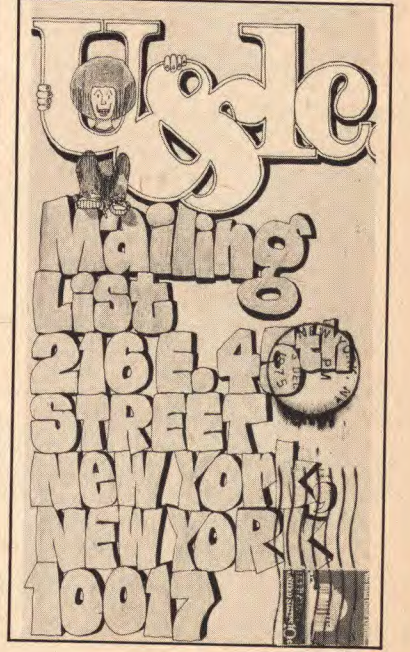
Dear U&lc, Six dollar check enclosed. Now, may I tell a friend, if I find one, that I am a subscriber?

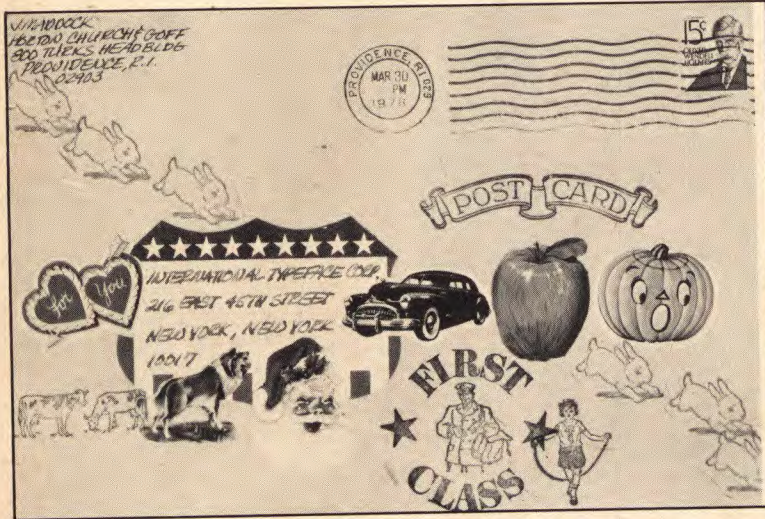
A mere acquaintance gave me volume three, Number one; it's fresh air, fresh blood, and fresh.

I enjoyed learning some new facts and being reminded of several I had misplaced. You guys like to publish the paper; it shows work, sweat and a lot of chuckles on every page.

The Parker 75 thing is a recent commission & a total commitment. I even edited my own copy.

Thanks for getting to me,
 Adam Fuller





DEAR U&lc: PLEASE CONTINUE SENDING YOUR PUBLICATION TO ME BUT NOTE CORRECTIONS ON MAILING LABELS ENCLOSED. I HAVE BEEN GIVING 2 ONE OF WHICH SO HAVE SUBSTITUTED HIS NAME TO REPLACE ONE OF MY INCORRECT LABELS. THANK YOU. I LOOK FORWARD TO RECEIVING THE NEXT ISSUE. JUDY MADDOCK

Best Wishes

FIRST CLASS

Dear Persons of U&lc:
After being thoroughly
Engrossed in
your *Mighty Fantasy*
I could not resist
The URGE to respond
Caligraphically

Thank you for the inspiration for the above bit of fun. Judith Mieger - The New Scribbles 1990 The Alameda, San Jose, Calif. 95126



Bob Petrick sent us this upside-down, rightside-up "Herb" with a note suggesting that perhaps, we love his friend John Langdon's inverted graphics better than his own. We assure you, Bob, we love both of you equally. We love all lovers of lovely letterforms.



To me - U&lc. is a bowl of cherries

PLEASE, KEEP HEAD N' UM OUT WEST.

Thank you to Mario C. Vallesos P.O. Box 13 Belmont, Arizona 86001 774-3660

Dear **U&lc.**

After reading several issues of your publication, I realized that only two people were involved in its production. You & Elsie, period; nobody else. Both of you really know your stuff. Cheers for continuation!

Jeffrey C. Watkins
Design/ Graphics
Waltham, Massachusetts

OVERNIGHT GRAPHICS
156 SOUTH MAIN STREET • SALT LAKE CITY, UTAH 84101 • (801) 533-9021

January 1976

Dear U&lc:
We are a one-year-old graphic arts and typesetting firm, and we have had ups and downs, as you might know. But your paper has sure helped smooooooth things out for us. We'd sure dig getting on your mailing list so we can get smoooooother sooner. Whatsay?

OVERNIGHT GRAPHICS
156 SOUTH MAIN ST.
SALT LAKE CITY, UTAH 84101

It would be the late nights, dunno.



CONTINUED FROM PAGE 31

The moving hand, having wait moves on

Lambic Images
inspired by a visit to New York

Once upon an open space...
one lonely letter reared its face...
for all the world to see... and yet...

Felt lost without my alphabet!

There are many types around, i know...
But just for kinds of words that show
that words may encode one's thoughts
in a market where all is sold and bought...
and i was sad... and slightly mad!

My alphabet sings to me... the sounds
of a symphony of feelings...
that are truly wrought... from man's
pure and noble thoughts!

a plagiarist i'll always be... for ideas
of men... that... set... men... FREE!

So... in the light of what i saw...
I had not lost my
character after
all.

*On beautiful for spacious skies, for amber zones of gold,
for purple mountains majesty above the fruited plains,
our fathers' hands are gladdened by the gleam of the sun,
by the rickety car, by the swiftness of the mail,
by the whirring of the propellers, by the wings of the plane,
by the steady, unfixed stars of the sky,
by the sweet song of the birds, by the silken threads
of the spider, by the shimmer of the water,
by the golden glow of the sunset,*

atop the redwoods... i can see... far into a destiny
of mortals pasting up the words
No human soul has lately heard
in the soundhole of his eye...
And there, but for the Grace of God, go
i!

Whence did the wondrous mystic art arise
of painting speech and speaking to the eyes
that we by tracing magic lines are taught
how to embody and to color thought

Respectfully Submitted to all Friends of Letters
Deverly Tresan
Type-Lance-Calligrapher... Alphabet Designer... & Philosopher

NOT 1,

Mister Lubalin

Not one single reason
can we find for not being
placed on your U&Ic mailing list.

* We're the students of
CSULB's Graphic Design Area
and we're waiting.

**PLEASE
HEAR OUR
PLEAS
& MAIL US TOO!
& THANKS—**

THE GRAPHIC DESIGN AREA, CALIFORNIA STATE UNIVERSITY, LONG BEACH

U&Ic.

**we
need
you**

California State University, Long Beach
Graphic Design Department
6101 East 7th Street
Long Beach, California 90840

deAR herb:

**OUR
UPPER AND
LOWER CASES
ARE deRANGED.
Only YOUR
maGazine can
RestOre sanity.**

PLEASE put equal graphic design on your mailing list.






**DEAR HERB,
THE GRAPHIC DESIGN
SECTION OF CALSTATE
LONG BEACH COULD DIG
BEING ON YOUR
MAILING LIST.
AFTER ALL, WE'RE
GOOD PEOPLE.
THANKS.**

JOE MARTINEZ
CAL STATE LONG BEACH 600 EAST 7TH STREET
LONG BEACH CALIF. 90840

**offer an
offer ya
cant refuse**

**you do us a favor
and we won't forget
put us on your U&Ic
mailing list
or else**

UNIVERSITY OF CALIFORNIA
LONG BEACH

<p>Washington Square Bar & Grill.</p>		
		
<p>We want to thank Lawrence Green of the Green Co. in San Francisco for sending us these matchbook designs. He comments, in his letter, on his appreciation for the late Jerome Snyder's Ampersand articles which inspired him to send in his own "&" efforts. He did these for a local bar and grill where the customers, even when not under the influence, love and collect this ever-expanding series.</p>		

A few months ago a magnanimous expression of enthusiasm for U&Ic came to us from a group of art students attending the Graphic Design Department, Center for Design Studies, School of Fine Arts, California State University, Long Beach. We were elated over the amount of effort and time that went into their requests to be put on our mailing list. Space would not permit us to reproduce all the designs. So, we selected a few to show you and, are including a complete list of the participants: Eddy Berk, Robert Bogart, R.T. Calabrese, Giuliano, Al Kawashima, Linda Lund, Steven Martin, Joe Martinez, Steve Neldner and Lorrin Sunadas. Thanks again. We hope our forthcoming issues will inspire more responses of this nature from many of our 80,000 readers.



We must be doing something right. According to our latest demographic survey, (this picture by our staff photographer, Simon Cherpitel, is it) we can conclude that our journal reaches all levels of readership starting at age 3 months. This important information should be of significant consequence to our advertisers.

Just what do the new technologies mean to you?

Are you more confused than enlightened by the new technologies in word processing and typesetting? Do you wonder what, if anything, they mean to you? Would you welcome a clear, concise, graphic, "What-it-all-means-to-you" explanation that would enable you, the originator or specifier of graphic communications typewritten or typeset information to do your job better, with greater knowledge and with more confidence? Would you want all this to be made clear, very clear, yet not be too elementary?

That is the aim of "Vision '77: Communication Typo/Graphics." "Vision '77" is a professional/ educational 3-day symposium sponsored by International Typeface Corporation in cooperation with the Rochester Institute of Technology. It will be held at R.I.T.'s excellent conference facilities May 16-19, 1977.

The chairmen and speakers have been chosen and oriented almost a year in advance so that they will be able to present a customized, coherent, meaningful package of ideas, information, and inspiration for you.

They will explain all the essential aspects of word-processing, typesetting, and page-makeup hardware and software and present their data graphically in a way that will enable you to clearly understand the ongoing technological revolution. They will focus on what all this means to you, how it can affect the design and production of your print-

ed matter; how it will enable you to typeset material you formerly were satisfied to turn out on a typewriter; what it can do for your budget and your production schedules; how it will affect what you buy from outside suppliers and what you can now produce internally; what systems are meaningful to you, either for outside servicing or internal operations; how it will affect you, your job, and your company's budgets, and your professional career.

And "Vision '77" will take a look at the near future too; at developments in everything from graphic design through graphic arts production, so that you'll know and understand not only where the industry is but where it is headed ...and where your future in it lies. All this will be put together into a coherent 3-day-program and aimed, for the first time, at you, the ultimate user.

There will be a truly distinguished team of information presenters, professionals who are not only leaders in their fields but who are also distinguished for their ability to articulate and to understand your concerns as well as for their knowledge and judgment.

Evenings will be devoted to getting to know each other and to seeing some of the most exciting contemporary design, typography, and films from the United States and Europe. Although the campus and conference facilities at R.I.T. are spacious, the number of attendees that "Vision '77" can accommodate must be limited. We suggest you make your reservations right now.

The Editors

"Vision '77: Communication TypoGraphics"

If you are an Art Director, Production Manager, Graphic Designer, Artist, Type Director, Printing Buyer, Advertising or Sales Promotion Manager, Marketing Director, Editor, Publisher, Office Manager or in any way, have need for, or work with type, find out what you must know...today, in order to cope with and make the most of the new equipment and systems.

A graphic communications "educational" experience that offers you, the creative producer or buyer of typography and printed communications, meaningful explanations, interpretations and answers to questions raised by today's maze of complex and rapidly changing technologies.

When: May 16-19, 1977

Where: At Rochester Institute of Technology. Facilities include a modern 525 seat auditorium, conference rooms, restaurant, convenient lodging. Adequate lodging has been reserved by the R. I. T. staff.



MAXWELL J. BAUMWELL



PATRICIA SEYBOLD BREUER



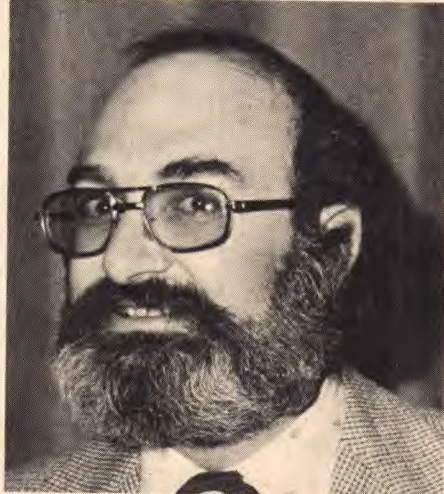
MATTHEW CARTER



LOUIS DORFSMAN



PAUL DOEBLER



DONALD GOLDMAN



EDWARD GOTTSCHALL



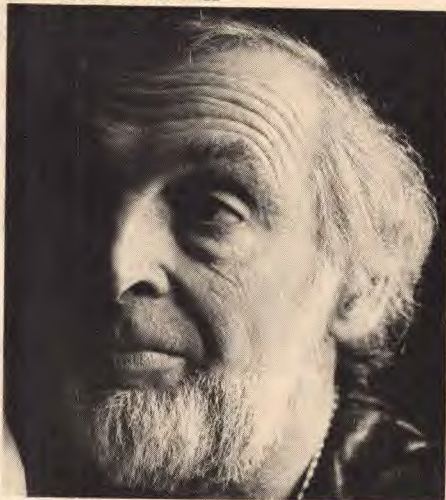
JOYCE KACHERGIS



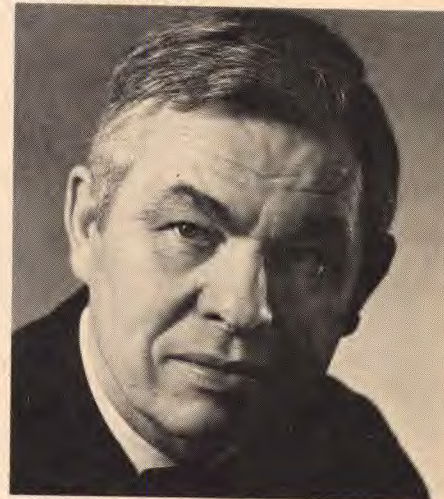
WILLIAM LAMPARTER



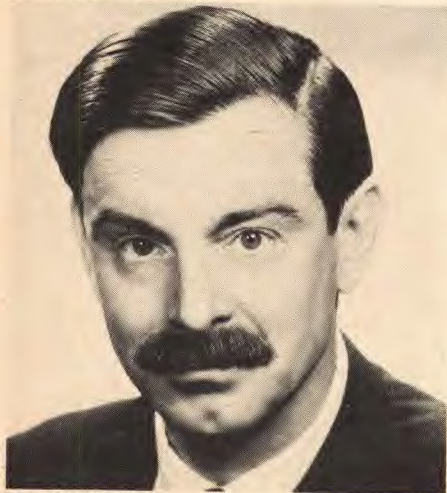
PROF. ALEXANDER LAWSON



HERB LUBALIN



JOHN PETER



KLAUS SCHMIDT



JOHN W. SEYBOLD



VICTOR SPINDLER



RALPH SQUIRE

Key questions to be answered include:

How does all this affect my job... now and in the future?

What do the different manufacturers and systems offer me?

(Covering typesetting systems from Addressograph-Multigraph Corporation, Varsity Division; Alphatype Corporation; Autologic, Inc.; H. Berthold, AG; J. Bobst et Fils SA; Dr. Boger Photosatz GmbH; Compugraphic Corporation Dymo Graphic Systems, Inc.; Harris Corporation; Itek Corporation; Mergenthaler Linotype Company; MGD Graphic Systems; The Monotype Corporation, Ltd. as well as the leading word processing systems.)

What new graphic design opportunities do I have?

How are my buying/specifying procedures affected?

What should I be producing internally? Buying on the outside?

How are my production schedules affected?

How will my budgets be affected? How does word processing output become typesetting input and how does this affect what I can do and how I do it?

Can a choice of layouts as well as typographic specifications be programmed on tapes?

How are typographic refinements achieved?

What developments in graphic communications are predicted for the future, only a few years from today?

The answers to these and many other questions will be supplied by internationally recognized authorities. Presentation will be heavily visual. An information kit will also be distributed to all attendees.

The Program:**Monday, May 16****7-10 P.M.**

Registration, get acquainted reception.

Tuesday, May 17**8:30 A.M.**

Opening film, "Communication Typo/Graphics."

The Word**Chairman:**

Paul Doeblner, Publishing Management Consultant, Thomas P. Mahoney Associates, New York.

Speakers:

Ralph Squire, Special Project Director, Frank E. Gannett Newspaper Foundation, Inc., Rochester, New York.

Donald Goldman, Independent Typographic Consultant, New York, New York.

A full day's analysis and slide-film tour of the new word processing and typesetting technologies. Stress is on what the new systems mean to the planner and buyer of print communications. The attendee should come out of this session much better equipped to select from among the systems available in today's marketplace and to utilize their selection to its maximum potential.

Covers concept of information flow and the functions of information systems; information generation, recording, processing, storing, retrieving, using, reproducing, and typeset formats. Matches specific systems to specific problems. Considers implications for budgets, procedures, graphics, people's skills and jobs, new ways of working and thinking.

5:00 P.M.

Tour of R.I.T. printing and typesetting facilities.

8:30 P.M.

A visual presentation of contemporary European graphic design and typography by Swiss designer and educator Professor André Gürtler; Allgemeine Gewerbeschule (School of Design) Basel, Switzerland.

Wednesday, May 18**Typographics:****Chairman:**

Klaus Schmidt, Vice President, Director Creative Support, Young & Rubicam, Inc., New York, New York.

8:45 A.M.

Typographic Requirements... letterfit, kerning, hung punctuation, special characters/logos, size ranges, type libraries, initials, run-arounds, type mixing, hyphenation and justification.

Speaker:

Maxwell J. Baumwell, President, M.J. Baumwell Typography, New York, N.Y.

9:30 A.M.

Effects of the new typesetting technologies on the design of typefaces.

Speaker:

Matthew Carter, Independent Typeface designer connected with the Mergenthaler Linotype Company, London, England.

10:30 A.M.

Page or area makeup. 2nd, 3rd, 4th generation approaches.

Speaker:

Patricia Seybold Breuer, Seybold Publications, Inc., Media, Pennsylvania.

11:15 A.M.

Automated design formats... the next revolution.

Speaker:

Victor Spindler, President, The Slide House, New York, New York.

Lunch**12-2:00 P.M.****Case Histories****2-5:00 P.M.****Chairman:**

John W. Seybold, President, Seybold Publications, Inc., Media, Pennsylvania.

Speakers:

Joyce Kachergis, Production Director, University of North Carolina Press, Chapel Hill, North Carolina.

Ms Kachergis will describe techniques used to produce books for an academic

press, involving keyboarding via OCR, purchasing OCR output, editing on AKI Ultracount terminal, and typesetting on a Mergenthaler one-drum V-I-P. The quality of book work so produced is exceptional.

Harold Chevalier, Book Production Manager, U.S. News & World Report, Washington, D.C.

Mr. Chevalier will talk about several projects involving direct input by means of terminals into an Atex System, and typesetting on a VideoComp 500, as well as accepting OCR input prepared commercially from supplied manuscript.

Perrin Long, Assistant Director of Research, Faulkner, Dawkins & Sullivan, New York, New York.

Mr. Long produces a news analysis for institutional investors, with Omnitext terminals directly into a Pacesetter. This is an upgrade from what was previously done via IBM's MTST.

8:30 P.M.

Creative and experimental film graphics. An evening of visual joy and stimuli in short films by some of the country's most innovative and expert creator/producers.

Program Co-Chairmen:

Herb Lubalin, President, LSC&P, New York, New York.

Louis Dorfsman, Vice President, Creative Director, Advertising and Design, CBS Broadcast Group, New York, New York.

Thursday, May 19**Viewpoints****8:30-10:15 A.M.****Graphic Designer:**

John Peter, President, John Peter Associates, New York, New York.

Educator:

Alexander S. Lawson, Melbert B. Cary, Jr., Professor of Graphic Arts, Rochester Institute of Technology, Rochester, New York.

Typographic Services:

Speaker to be announced.

"The Typographer"... a look at today's typographic service house. The diversities of service, the broad selection of fashionable type designs, equipment capable of the most demanding requirements and the tie-in to the new technology.

10:30 A.M.-12:30 P.M.

The future. A projection by a panel of R & D experts.

Chairman:

William Lamparter, Vice President & General Manager, Mead Digital Systems Inc., Dayton, Ohio.

Panelists to be announced

1:00 P.M.

Lunch. Closing film.

Summary by William Lamparter.

Local transportation:

Chartered buses, free to conference attendees, will be provided for those lodging off campus.

There are many interesting things to see and do in the Rochester area. Should you bring any of your family to Vision '77, the R.I.T. hosts will help them plan an enjoyable visit.

Program development and coordination

Edward M. Gottschall
Director of Information and Marketing Services
International Typeface Corporation

Program Chairmen

Paul Doeblner
Publishing Management Consultant
Thomas P. Mahoney Associates

William Lamparter
Vice President and General Manager
Mead Digital Systems, Inc.

Klaus Schmidt
Vice President, Director Creative Support
Young & Rubicam, Inc.

John Seybold
President
Seybold Publications, Inc.

Sponsors

International Typeface Corporation
Edward Rondthaler, Chairman
Aaron Burns, President
Herb Lubalin, Executive Vice President

In cooperation with:

Rochester Institute of Technology College of Graphic Arts and Photography. Dr. Lothar K. Engelmann, Dean.

Registrations will be accepted in order of receipt.

Registration Form**"U&I/Vision '77: Communication Typo/Graphics"**

216 East 45th Street, New York, New York 10017

— Enclosed is a \$315.00 check to assure my reservation for "Vision '77: Communication Typo/Graphics."

— Enclosed is a \$100.00 deposit to assure my reservation for "Vision '77: Communication Typo/Graphics." The balance of \$215.00 will be paid by January 15, 1977. Full refund will be made if request is received before April 1, 1977.

NAME: _____

POSITION: _____

COMPANY: _____

STREET ADDRESS: _____

CITY, STATE, ZIP _____

Travel instructions and lodging information will accompany the acknowledgement of your reservation.

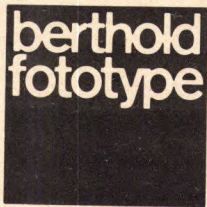
berthold... simply a matter of pride

Did you know that Berthold is perhaps one of the oldest type foundries in existence? No? Well, now you know. It's a fact we're very proud of. For over a hundred years, Berthold has been producing top quality typefaces. We think you'll agree, that with a heritage like that, we have good cause to feel proud. Our business is typography.... Fast producing typography... quality typography, that's what we're known for.

Did you know that Berthold also manufactures phototypesetting equipment? No? Well, we do—and have been doing so since its introduction in 1958. Our products are better than anything else you'll find anywhere! Sounds too good to be true? Well, we'd be delighted to provide the opportunity for you to completely determine this for yourself. Just ask us! We'll give you a demonstration that will speak for itself.

From Berthold, a subsidiary of H. Berthold AG—
• Diatype • Diacomp • Diatronic • Starograph
• Staromat • Staromatic • FK45 Camera • Dialiner

Please phone to arrange to come in for a demonstration in your area, or write us for further information.



berthold fototype company
59 Willet Street
Bloomfield, New Jersey 07003
Telephone: (201) 429-8800

In Chicago, Telephone: (312) 449-5827
In Los Angeles, Telephone: (213) 645-7112
In Toronto, Telephone: (416) 789-5219

We set this advertisement on BERTHOLD'S Diatype.

PHOTO SHARP TYPE & ART TO ANY SIZE FROM ONE MASTER

NO MORE RUBBING DOWN LETTERS
EXTEND & SLANT
CONDENSE
ALL FROM 1 STYLE
We put the Swash in, FTC Typefaces!
2500 STYLES
OR EVEN USE YOUR OWN DESIGNS!

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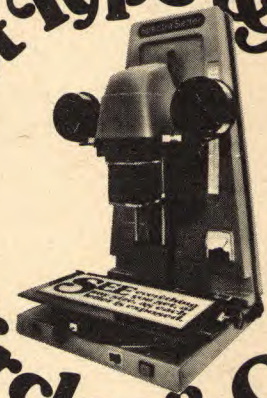
NO MORE RUBBING DOWN LETTERS
EXTEND & SLANT
CONDENSE
ALL FROM 1 STYLE
We put the Swash in, FTC Typefaces!
2500 STYLES
OR EVEN USE YOUR OWN DESIGNS!

The most versatile method Made in U.S.

PERMANANT FOR
COMPS & FINAL ART
BRIGHTEN UP YOUR ADS
NEVER RUN OUT OF LETTERS

PERMANANT FOR
COMPS & FINAL ART
BRIGHTEN UP YOUR ADS
NEVER RUN OUT OF LETTERS

PERMANANT FOR
COMPS & FINAL ART
BRIGHTEN UP YOUR ADS
NEVER RUN OUT OF LETTERS



DO THIS AND MORE IN YOUR ART STUDIO FASTER, SHARPER-FOR PENNIES A WORD.

Let us introduce you to a super new creative experience... a method so fantastic, you'll have to see it to believe it.
Imagine, no more fighting with rub-down letters or tedious time spent on type comps and layouts... and no more expensive type buy-outs!
Now you can quickly and effortlessly design your headlines and produce 'photo sharp' type... from 1/8" to 7" high letters, from one master... right in your own studio.
And it's so easy... you'll set your first 'professional' headline in minutes!
Return this coupon and we'll send you a fully detailed brochure, a sample and a listing of over

2,500 designer phototype styles available to fill your every creative need.
Get ready for a super experience!

COMPANY _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
ATTENTION _____ PHONE _____
 Call me, I want the details now!
PhotoVision of Ca. Inc. • Box 552-R7
Culver City, CA 90230 • (213) 870-4828



SEE US AT A TRADE SHOW IN YOUR AREA. CALL OR WRITE FOR DATES AND FREE TICKETS.

Think Typography...
...don't worry about it!

Advertising
Typographers
Association of America

Typography and the ATA are one.

Akron, Ohio

The Akron Typesetting Co.

Atlanta, Georgia

Action Graphics, Inc.

Baltimore, Maryland

Maran Printing Services

Benton Harbor, Michigan

Type House, Inc.

Bloomfield, Connecticut

New England Typographic Service, Inc.

Boston, Massachusetts

Berkeley Typographers, Inc.
Composing Room
of New England

Chicago, Illinois

J. M. Bundscho, Inc.
Frederic Ryder Company
Total Typography, Inc.

Cleveland, Ohio

Bohme & Blinkmann, Inc.

Columbus, Ohio

Yaeger Typesetting Co., Inc.

Dallas, Texas

Jaggars-Chiles-Stovall, Inc.
Southwestern Typographics, Inc.

Dayton, Ohio

Craftsman Type Incorporated

Denver, Colorado

Hoflund Graphics

Detroit, Michigan

Willens + Michigan

Houston, Texas

The Type House, Inc.

Indianapolis, Indiana

Typeservice Corporation

Kansas City, Missouri

Lettergraphics/Kansas City,
Inc.

Memphis, Tennessee

Graphic Arts, Inc.

Miami, Florida

Wrightson Typesetting, Inc.

Minneapolis, Minnesota

Dahl & Curry, Inc.
Duragraph, Inc.

Nashville, Tennessee

Typographics, Inc.

Newark, New Jersey

Arrow Typographers
a Patrick & Highton
Company

New York, New York

Advertising Agencies/
Headliners
Artintype-Metro, Inc.
Franklin Typographers, Inc.
Royal Composing Room, inc.
Tri-Arts Press, Inc.
TypoGraphics
Communications, Inc.
Volk & Huxley, Inc.

Orange, California

DeLine-O-Type, Inc.

Philadelphia, Pennsylvania

Walter T. Armstrong, Inc.
Typographic Service, Inc.

Phoenix, Arizona

Morneau Typographers, Inc.

Pittsburgh, Pennsylvania

Davis & Warde, Inc.
Headliners of Pittsburgh, Inc.

Portland, Oregon

Paul O. Giesey Adcrafters, Inc.

Rochester, New York

Rochester Mono/Headliners

St. Louis, Missouri

Master Typographers, Inc.

Syracuse, New York

Dix Typesetting Co., Inc.

Montreal, Canada

McLean Brothers, Ltd.

Toronto, Canada

Cooper & Beatty, Ltd.

Winnipeg, Canada

B/W Type Service, Ltd.

Brisbane, Qld., Australia

Savage & Co., Pty., Ltd.

Solna, Sweden

Typografen AB

Headquarters:

Advertising Typographers
Association of America, Inc.
461 Eighth Avenue
New York, N.Y. 10001
Walter A. Dew, Jr.
Executive Secretary

This type set in
ITC Serif Gothic
and Serif Gothic Bold

- 65 pt.
- 50 pt.
- 32 pt.
- 27 pt.
- 24 pt.
- 17 pt.
- 14 pt.
- 12 pt.
- 11 pt.
- 8 pt.

NOW PRESENTING AM's new Comp/SetTM 510

The only direct entry phototypesetter with 70 type sizes on-line from 5½ to 74 point. 4 styles on-line—unrestricted size and font mixing. Sets headlines and sub-heads, body copy and footnotes almost as easy as typing. One person, one job. All for just \$12,950. Get the most important new advancement in phototypesetting into operation in your shop. Also available for increased productivity: Comp/Set 503 Record/Playback Module— an option that records all keystrokes for instant playback for easy corrections and re-formatting without re-keyboarding.

See the Comp/Set phototypesetters in action at your local AM showrooms, or if you wish, one of our demo-vans will bring it right to your front door. Just call your local VariTyper sales office, or write to the VariTyper Division, 11 Mt. Pleasant Avenue, East Hanover, New Jersey 07936.



8 pt. ————— seventy type sizes
 74 pt. ————— 5½
 5½ pt. ————— TO
 11 pt. ————— **74**
 6 pt. —————

All the type for this ad was composed in position on the Comp/Set 510 phototypesetter. The type faces are ITC Serif Gothic and Serif Gothic Bold.



**ADDRESSOGRAPH MULTIGRAPH
VARI TYPER DIVISION**

11 MT. PLEASANT AVENUE • EAST HANOVER, NEW JERSEY 07936

- Please send full details on the Comp/Set 510 phototypesetter
- Please arrange a demonstration of the Comp/Set 510 phototypesetter
- Please send a type specimen book

name

title

company

address

city

state zip

Choosing a Phototypesetter?

Answer these questions:

1. What is the phototypesetter's reputation for reliability?
Does it have a good operating/performance track record?
2. How about quality in **all** point sizes? Or do you lose quality in larger sizes? Or when mixing between light and bold types?
3. Can you get the point sizes **you** need? Or are you locked into sizes that you cannot use?
4. Is there a proven typographic program in use? Tested by over 2,200 users?
5. Is reverse leading **standard** and proven by over four years of industry use?
6. Does the phototypesetter have over **1,000** unique typefaces designed exclusively for phototypography?
7. Can you do typographic refinements (letterspacing, kerning, etc.) in the equivalent of a **72-unit system**?
8. Are there 108-characters per **font segment** to reduce keystrokes and look-up of pi characters?
9. Is there total **exposure control** for optimum quality at all point sizes?
10. What are its average maintenance/operating costs?

**When you get the answers . . .
you'll buy the Dymo Pacesetter!**



Dymo Graphic Systems, 355 Middlesex Ave., Wilmington, MA. 01887; Tel. (617) 933-7000

Ad set in Dymo Graphic Systems "Tiffany" series.

Think Positive:

Seems to us we've heard this song before:

"My stat and type costs? Astronomical! I just can't justify them anymore."

"Look, I spend so much valuable work time waiting for stats and type, I'm forced to spend so much leisure time working."

"Headaches? My production sources give me nothing but one big migraine!"

Sound familiar? Sure, but negative thinking gets you nowhere fast. So maybe it's time to think positive. Time to investigate new production methods that save time, save money, save headaches. Time to inquire about the remarkable VGC copy preparation systems. Time to think "Pos": Pos One® (Black & White Stat Camera); PosColor® (Color/Black & White Stat Camera); The Photo Typositor® (Headline Display Typesetter).

These positively ingenious machines can save you up to 80% of stat and display type costs, 95% of your waiting time, and almost all of your headaches.

Art studios, production departments, photo labs, audio-visual facilities, professional schools, colleges, printers, publishers, ad agencies, TV stations, government installations, big or small, near or far, from Earth, Texas to Nome, Alaska—all swear by (not at) Visual Graphics systems.

With good reason.

The cost of our three systems is small, the savings and convenience big. Three for your money that give you everything you need when you need it in the preparation of graphic communications—all done on your time on your premises with pushbutton ease in one quick economical step without darkroom, without plumbing, without inconvenience, without fail.

So think positive. Think **VGC**®

VGC

Here's why:

Photo Typositor

PosColor

Pos1



sets the finest quality headline type, slants, distorts, expands and condenses, heightens and shortens; bounces and staggers, screens and shadows, interlocks and overlaps; mixes fonts, sets multiple lines, and offers the largest film font collection of display typefaces available anywhere. And much more!

Saves money. The Photo Typositor outperforms all competing typesetting and film lettering machines combined. Rapidly composes the highest quality headlines and subheads, captions and complete ads at a cost of pennies per word.

Saves headaches. The Photo Typositor has no equal. With our world-famous system, you can throw out your problems along with your migraines. You're relaxed, you're confident, you're smiling because you're in complete control.

Saves time. The Photo Typositor provides you with your own headline factory and then some, letting you see what you get every step of the way. See for yourself what full-time quality control can mean. In money. In headaches. In time.

**call us toll free:
1-800-327-1818**

WEEKDAYS 9 TO 5 EST FOR A DEMONSTRATION. IN FLORIDA CALL COLLECT: (305) 972-5072 OR FILL OUT THIS COUPON.

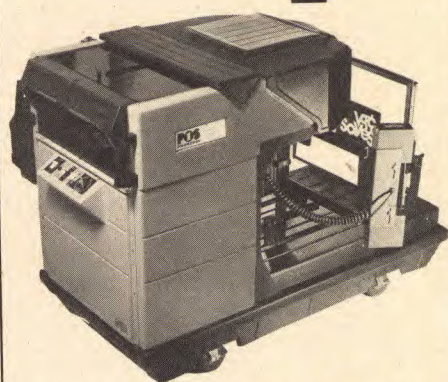


makes full-color stats (as well as black and white) for: ad layouts, editorial dummies, client presentations; storyboards, library files, catalog sheets, exhibits and displays; product design, proof sheets of 35mm slides, product shots of actual 3-D objects. **Full-color transparent film** for: audio-visual use, overhead projectors, sales presentations; storyboards, vu-graphs, and on-air TV graphics.

Saves headaches. The PosColor System means an end to frustration, producing brilliant color stats in ordinary room light with no in-between negative. Superb quality produced economically, quickly.

Saves time. The PosColor System eliminates needless waiting when you need a full-color stat now. It makes color stats and full-color transparent film and black and white reproductions in 5 minutes.

Saves money. The PosColor System saves up to 80% on every color stat used. Color original to color print in one shot.



produces black and white stats, enlargements and reductions; transparencies, posterizations, screened half-tones; drop-outs, overlays, keylines; continuous tone position prints, mezzotints and other special effects screens, even offset plates. And much more!

Saves time. Pos One System delivers highest-quality razor-sharp one-step reprints on paper or film—day or night, Sundays and holidays. Without an intermediate negative. In a single exposure. In normal room light. In minutes.

Saves money. Pos One System provides you with a one-step art reproduction center right where you are and no more staggering bills. Gives you just about anything you want in black and white just the way you want it.

Saves headaches. Pos One System is the fastest-acting "pain-reliever" on the market. No more worries about missing deadlines, out-of-focus stats, or waiting around nervously for pick-ups and deliveries and the whims of the messenger service.

Please! Show me how to get great stats, color prints, and display type without burning the midnight oil, going broke, or killing myself in the process.

I'd appreciate seeing a demonstration of:

- The Pos 1 System
 The PosColor System
 The Photo Typositor
 I want to know more; please send additional information on the item(s) checked.

VGC® VISUAL GRAPHICS CORPORATION,
5701 N.W. 94th AVE., TAMARAC, FLORIDA 33321

NAME _____ TITLE _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

**"Isn't it paradoxical that
when TV advertisers want to instill a
selling idea they resort to a
superimposition of words. In other words,
to be remembered it's good
to be seen in words-as in print."
Al Hampel
Executive V.P., Benton & Bowles, Inc.**

**"Thank goodness."
Henry Brown
President, RyderTypes**

"I only regret that I have but one type to give for my company."

If you have ever said this to yourself, it's about time you looked into another method of preparing your copy for printed communications.

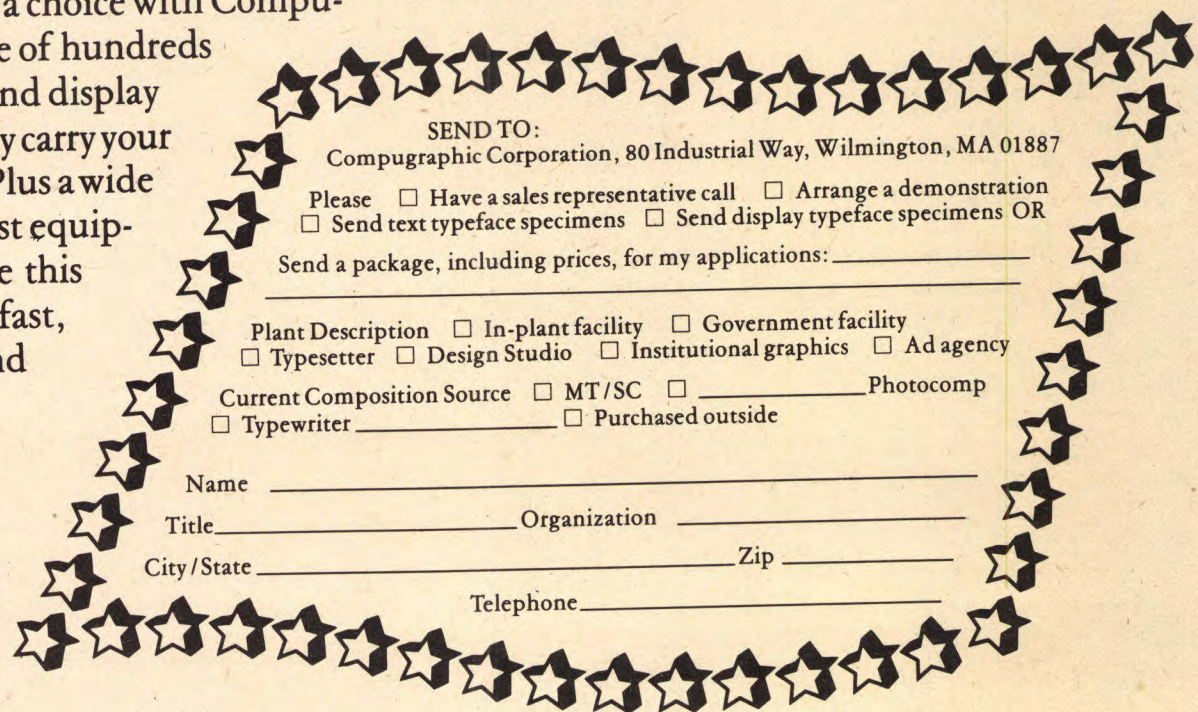
Sure, a typewriter can give you the characters of the alphabet along with a few numbers and symbols. This is fine for letters and inter-office memos. But that's not all you are responsible for today! You have to produce catalog sheets, newsletters, direct mail pieces, visuals and a lot of materials. You need a choice of more than one type to do so many different jobs.

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kännas lätt, och botten bör icke vara limmad men däremot väl fästad med s såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en s i kryssen mellan facken. Framstycket med rand bör vara af ett fastare träsla med rand bör vara af ett fastare träsla såsom björk eller rödbok samt helst fö trefnadens skull fernissadt, det kan då äfven vid ett eventuellt behov aftvätt

Bottenmellanlägget bör vara af godt tjockt papper, som icke upplöses af vatten, oc ligga fullkomligt slätt utan vågor. Alla mellanväggarna i lådan böra sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända upp i dess längdriktning så att stycket icke kan lyfta sig från botten efter någon tids torkning. Kaster som ic uppfylla dessa fordringar borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor för trefnadens, ordningens och ekonomiens upprätthållande, och dock är det icke s som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, formb och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräc torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara limmad men däremo väl fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytte med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fastare träslag, såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan d äfven vid eventuellt behov aftvättas. Bottenmellanlägget bör vara af godt tjockt pa som icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanvägg i kasten böra sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyfta sig från botten efter någ tids torkning. Lådor som icke uppfylla dessa fordringar borde aldrig accepteras sås fullgodt fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro in en oviktig faktor, för trefnadens, ordningens och ekonomiens upprätthållande, oc dock är det icke sällan som sorgliga erfarenheter göras på grund af det oförstånd me Kaster som äro döligen hopkomna och af otillräc ligt torrt trä, åsamka snart nog offic hopkomna och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara limmad men däremot väl fästad med skrufvar såväl rundt kanterna som d gröfre midtbalken samt ytterligare med en skruf i kryssen mellan facken. Framstyc med rand bör vara af ett fastare träslag, såsom björk eller rödbok samt helst för tref skull fernissadt, det kan då äfven vid eventuellt behov aftvättas. Bottenmellanlägg bör vara af godt tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slä utan vågor. Alla mellanväggarna i kasten böra sitta stadigt och nå så högt upp i ursk ärnningen, att de fylla densamma ända upp i dess längdriktning, så att stycket icke ka lysta sig från botten efter någon tids torkning. Lådor som icke uppfylla dessa fordr borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyra! Trä i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ordningens och ekono upprätthållande, och dock är det icke sällan som sorgliga erfarenheter göras på gru af det oförstånd med hvilket kaster, formbräden och regaler tillverkas och försäljas hvilket kaster, formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt

GOUDY OLD STYLE WITH ITALIC.

Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ord och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfa göras på grund af det oförstånd med hvilket kaster, formbräden och regaler tillv och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsa snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt o torrt trä, kännas lätt, och botten bör icke vara limmad men däremot väl fästad med skrufvat såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fast träslag, såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid eventuellt behov aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt utan vågot Alla mellanväggarna i kasten böra sitta stadigt och nå så högt upp i urskärningen att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyfta sig från botten efter någon tids torkning. Kaster som icke uppfylla dessa fordri borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyra! T i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ordningens och eko nomiens upprätthållande, och dock är det icke sällan som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, formbräden och regaler tillv och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsa snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt o torrt trä, kännas lätt, och botten bör icke vara limmad men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fast träslag, såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid eventuellt behov aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt utan vågor Alla mellanväggarna i kasten böra sitta stadigt och nå så högt upp i urskärningen att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyfta sig från botten efter någon tids torkning. Kaster som icke uppfylla dessa fordri borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, or och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfa göras på grund af det oförstånd med hvilket kaster, formbräden och regaler tillv

och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog officinen ext kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara limm men däremot väl fästad med skru såväl rundt kanterna som den gr midtbalken samt ytterligare med en skruf i kryssen mellan facken

”Utgående från mina originalteckningar har American Type Founders producerat halvfeta och feta versioner med kursiver och på så sätt framställt den s.k. typfamiljen Goudy. Men i detta projekt har jag ingen del och har heller inte fått någon som helst kompensation för bruket av mitt namn.”

FREDERIC W GOUDY 1865–1947.

Framstycket med rand bör vara af ett fastare träslag, såsom björk eller röd samt helst för trefnadens skull fernissadt, det kan då äfven vid eventuellt behov aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mella i kasten böra sitta stadigt och nå så högt upp i urskärningen, att de fylla de ända upp i dess längdriktning, så att stycket icke kan lyfta sig från botten efter någon tids torkning. Kaster som icke uppfylla dessa fordringar bor aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyr Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnad ordningens och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfarenheter göras på grund af det oförstånd med hvilket ka formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt ho och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara limmad men däremot väl fästad med skrufvar såvä rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fastare träs såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid eventuellt behov aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarna i kasten böra sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända upp i dess längdrikt så att stycket icke kan lyfta sig från botten efter någon tids torkning. Lå som icke uppfylla dessa fordringar borde aldrig accepteras såsom fullgo fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ordningens och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfarenheter gö på grund af det oförstånd med hvilket kaster, formbräden och regaler till och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara lim men däremot väl fästad med skrufvar såväl rundt kanterna som den gröf midtbalken samt ytterligare med en skruf i kryssen mellan facken. Fram med rand bör vara af ett fastare träslag, såsom björk eller rödbok samt he för trefnadens skull fernissadt, det kan då äfven vid eventuellt behov aft Bottenmellanlägget bör vara af godt tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarna i kast böra sitta stadigt och nå så högt upp i urskärningen, att de fylla densamm

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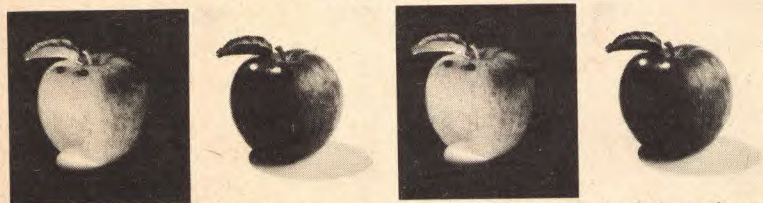
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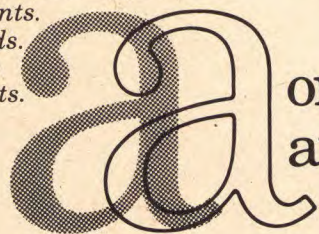
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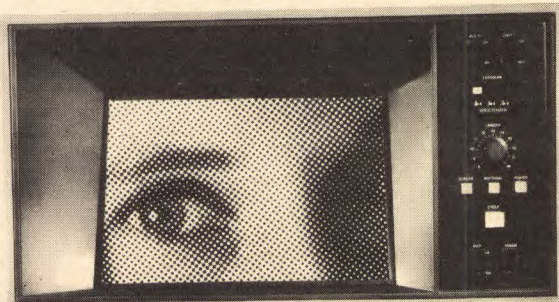
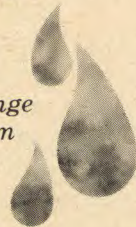
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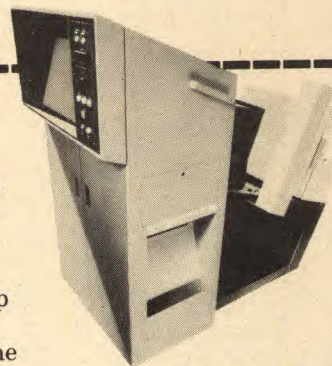
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UNIVERSITY ROMAN

Another
new
text face
from
Mergenthaler

Where
did
we find it?

On transfer type. Designed for *Letraset* by Robert Newman.

How
did
we find it?

By looking around. University Roman is everywhere; there are many ways of setting type today, and transfer type is one of them.

When
did
we find it?

The day before yesterday; photocomposition faces can be prepared and released rapidly.

Why
did
we choose it?

University Roman is a revival of sorts, a face with something of the whimsical feeling that sometimes showed in the twenties attitude toward history. Lettering of this kind would have been found in the old silent movie palaces—even in some of the more ornate silent titles. While not one of the world's most important typefaces, this sort of charm has a place and a use. University Roman, University Italic. *

Mergenthaler

Mergenthaler, Linotype, Stempel, Haas.

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Typographic Development Division, Mergenthaler Linotype Company, Mergenthaler Drive, Plainview, N.Y. 11803

Egyptian 505, an award winner

This article is sponsored by
the Mergenthaler Linotype Company

The first prize in the competition was awarded to Egyptian 505—a team effort of about 12 graphic design students from the Allgemeine Gewerbeschule (AGS) in Basel, Switzerland, who were organized and directed by their Professor André Gürtler. Professor Gürtler achieved three goals with this project: a successful collaboration between students and teacher; the design of a finished alphabet for the students' portfolio; and international recognition for them all, as publicity from VGC was sent out about the Competition results.

At the outset of the project, the team investigated two possible solutions: a straight square-serifed Egyptian and an Egyptian with a bracketed serif (sometimes called a Clarendon). After the initial investigation, the team chose the bracketed serif for execution, recognizing it as the most legible text form.

They then determined a standard, or "control letterform" for the alphabet. Each student designed a lower case "n" and "o". The drawings were done with an x-height of approximately three inches; legibility and clarity were evaluated by reviewing the designs at 24 point. Then, one "n" and "o" was selected and established as the standard. The remainder of the alphabet was given to team members who worked individually on some letters, and in groups on others. To insure uniformity, the entire team had to work in close harmony throughout the project. Egyptian 505—named for classroom 505 at the AGS—took four months to complete, with each member of the team committed to working at it for four hours per week in class.

Since the original release of the Roman weight of Egyptian 505, three additional weights have been added to the family.

Available on the Phototypesetter since 1966, the full series of Egyptian 505 is now offered in a complete range of sizes, both text and display, on Mergenthaler's V-I-P and Linocomp.

Today's typography includes faces from a variety of sources, most unthinkable ten years ago—and Mergenthaler, Linotype, Stempel, Haas now reaches out to all of them. In the last six months we have released faces from transfer type, Letraset University Roman; from conventional foundries, ATF Americana; truly original designs, Frutiger and new weights of Helvetica; all the new ITC faces, ITC Zapf Book, ITC Kabel and ITC Eras; faces from other composing machine manufacturers, Monotype Gill Sans, Perpetua and Grotesques; and now this student design originally released for photo headlines, VGC Egyptian 505.

All of these designs are available to you, the art director, at more than seventy V-I-P shops across the United States, with more to come.

Ten years ago Visual Graphics Corporation (VGC) sponsored an International Typeface Design Competition. On June 14, 1966, the jury of 15 leading designers met in New York City to select the award-winning typeface designs from the 770 designs submitted from over 30 different countries. The panel of jurors included Arnold Bank, Lester Beall, Lucian Bernhard, Will Burtin, Louis Dorfsman, Alvin Eisenman, Robert Jones, Herb Lubalin, Paul Rand, Klaus Schmidt, Bradbury Thompson, and Carl Zahn. Aaron Burns directed and coordinated the competition.

This text is set in 10 on 11 Egyptian 505 with Egyptian 505 Bold title. It was set on a Mergenthaler V-I-P with ATP 1/54, using track 1 and automatic character kerning with hung punctuation and ligature generation.

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Egyptian 505
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Grotesque 126 *with Italic*
Grotesque 215 *with Italic*
Grotesque 216 **with Italic**

•
ITC Eras Light
ITC Eras Book
ITC Eras Medium
ITC Eras Demi
ITC Eras Bold
ITC Eras Ultra

••
University Roman
University Italic

This month:

- Licensed from ITC. Eras was the result of a design collaboration between Albert Boton and Albert Hollenstein. This large x-height gothic has been published by ITC and is now available on the Mergenthaler V-I-P.
- Licensed from Letraset. University, designed by Robert Newman, is the perfect sample of charm and whimsy—a revival of the ambiance of the twenties, available on the Mergenthaler V-I-P.
- Licensed from The Monotype Corporation, London. Over 70 years old in concept, the Monotype Grotesques are the premiere grotesques of the 50's and now available on the Mergenthaler V-I-P.
- Licensed from VGC. Egyptian 505, winner of the 1966 VGC sponsored International Typeface Design Competition, is a team design effort from the AGS, Basel, Switzerland, now available in four weights on the Mergenthaler V-I-P.

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____ University series

Grotesque

Grotesquetwoonefiveandtwoonesix

In 1965, when I showed my portfolio to F. H. K. Henrion in London, the only typefaces that appeared in it at all, were Grotesque 215 and 216. At the Henrion Design Studio, we used to talk about them as Grottwoonefiveandtwoonesix as if they were one word. And, to us, Grotesquetwoonefiveandtwoonesix was synonymous with another word: Monotype. So, when Mergenthaler decided to develop the Grotesques, I naturally called John Dreyfus—scholar and type advisor to Monotype—for the background on them. I got him at his home in London: "Frightfully sorry, Lorna," he said, "but I haven't the faintest idea who designed Grotesquetwoonefiveandtwoonesix. But in a Monotype News Letter, about fifteen years ago, Phyllis Handover wrote a rather good article on the history of Grotesque. See if you can find a copy."

Fortunately, Matthew Carter had mailed one to me.

When I read it, I realized why even a scholar like Dreyfus didn't know their origin: for some decades, Grotesque was the generic term used for sans serif faces. This was, and is still, the case in German today.

According to Handover, the first time the word appeared was in 1832. William Thorowgood, in a supplement to his type specimen book, showed an unseriffed design which he named Grotesque. William Caslon (the Fourth) had designed a sans serif in 1816, and when, decades later, Stephenson Blake bought him out (then Blake, Garnett & Co.) they renamed it Grotesque also.

At the turn of the century, the Germans—eager to find faces more legible than Fraktur—quickly popularized the "Groteskschriften." Handover mentions that Mergenthaler's own—D. Stempel AG of Frankfurt—was one of the foundries that had Groteskschriften in a large number of weights and sizes, by the early nineteen hundreds.

Handover writes that in the periods during— and between—the two world wars, England and Germany apparently did not go out of their way to share the "secrets" of their new typeface design developments with each other.

The British Monotype Corporation, founded at the beginning of the twentieth century, had cut, as its fourth typeface, an alphabet of unseriffed capitals. In 1926 the Corporation cut the 215 and 216 series. Meanwhile, the Germans were philosophizing on letters without serifs. The principal catalyst being the Bauhaus—a training school for architects and designers which was founded in 1919 by the architect, Walter Gropius.

The basic principle in all Bauhaus work was "functionalism"—simple, clinical forms without decoration. To the typographer, this meant a letter form uncluttered by serifs or variations in stroke width.

This school and its philosophies had a profound influence on the United States and Switzerland, particularly in the 1930's when the Nazi destruction of the Bauhaus drove many members of the school to find refuge in these two countries.

Grottwoonefiveandtwoonesix

The Swiss "Graphiker's" (graphic designer's) fine use of grotesque faces, and the excellence of the Swiss presswork, were fundamental to the success of these faces. They became even more popular after the publication of Jan Tschichold's innovative book, **Die Neue Typographie**, in 1928—which was itself set in a light grotesque. In fact, grotesques were used so extensively by the Swiss (Max Bill was one of the major trend setters) that the "New Typography"—and here I depart from Handover's work—was ultimately known as "Swiss Typography."

In the 1950's, the most popular grotesques were the Monotype 215 and 216 series which virtually symbolized fine "Swiss Typography." Designers, using 215 and 216 mainly as text faces, combined them with display sizes of Neue Haas Grotesque — later renamed Helvetica.

This is the first time that Mergenthaler has made the Grotesque series available on its photocomposing equipment world-wide.

And for perfectionist designers who care about the art of typography and to whom Grotesque has always stood as a symbol of this "art," it can now be combined with the refinements of the Advanced Typography Program.

ATP is the software that gives you multiple options of letter spacing, kerning, and hung punctuation.) If you've got an opportunity to experiment with type, these are the faces with which to do it.

Written + designed by Lorna Shanks

The reference material for this article was "Grotesque Letters" by P. M. Handover, published in the Monotype News Letter in March 1963.

Grotesque 215 Roman and Italic, 216 Roman and Italic and 126 Roman and Italic on V-I-P together with the Advanced Typography Program: Normal, Tight, and Tighter spacing options with kerning and hung punctuation refinements.

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Cursive? Italic? Oblique?

As far as the designer is concerned, the terms "italic," "cursive," and "oblique" all mean the same thing: the slanted version of a given typeface.

(JANSON ITALIC)

Slanted type was first used in late fifteenth-century Italy — hence the name "italic." This is still the preferred term in English-speaking countries and in France. Most other countries, however, use the term "cursive," which means running or flowing.

(ITC BOOKMAN LIGHT ITALIC)

The term "oblique" is most commonly associated with the Futura family of typefaces. In this case, oblique is used rather than italic or cursive because the designer, Paul Renner, felt that the Futura italic was not a "true" italic and that it should have a name that more accurately described it. So he called it "oblique," which simply means slanted.

(FUTURA OBLIQUE)


It should be borne in mind, however, that there is a growing tendency in America to apply the term "oblique" to a slanted face whose lowercase follows, letter-for-letter, the shape of its upright mate. Franklin, Optima, Univers and traditional metal Bookman are good examples of this.

(BOOKMAN ITALIC, METAL)

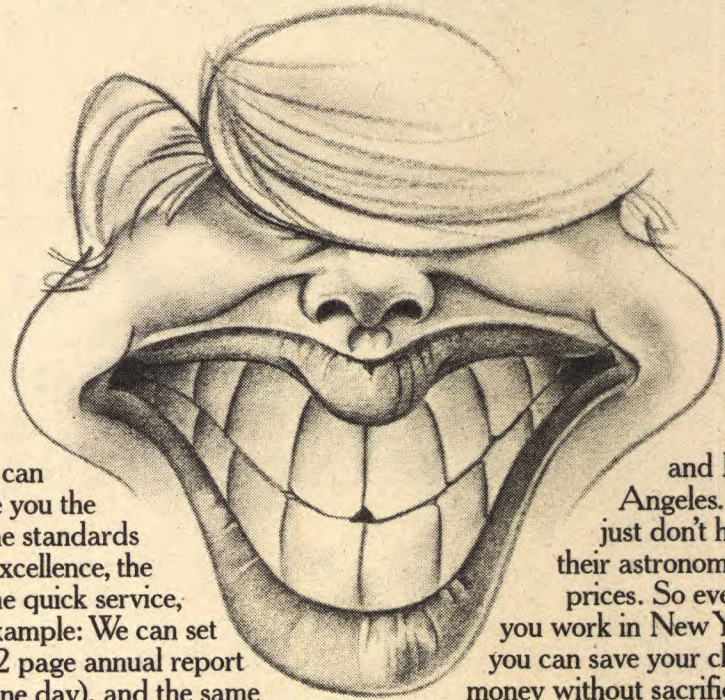
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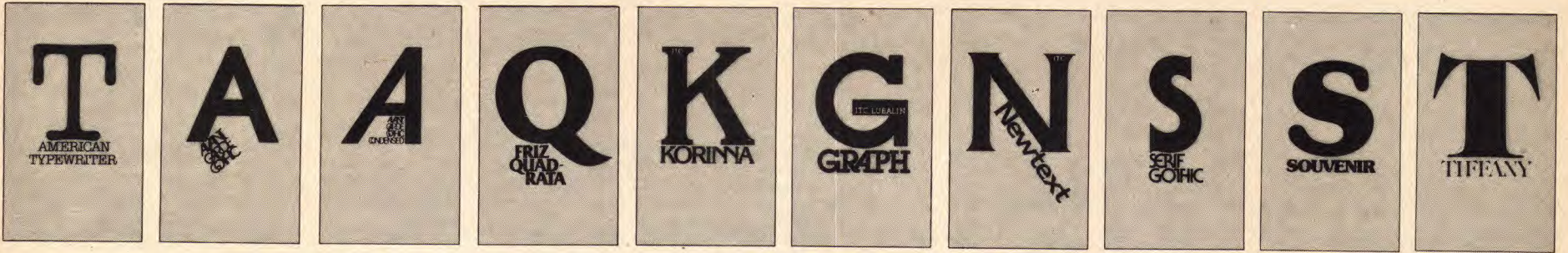
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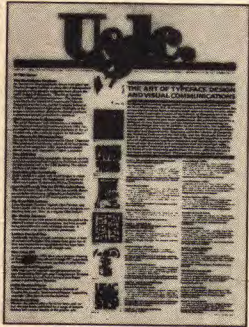
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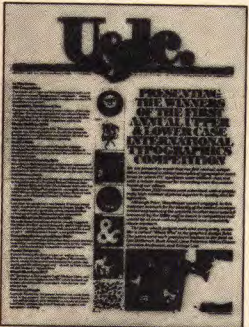
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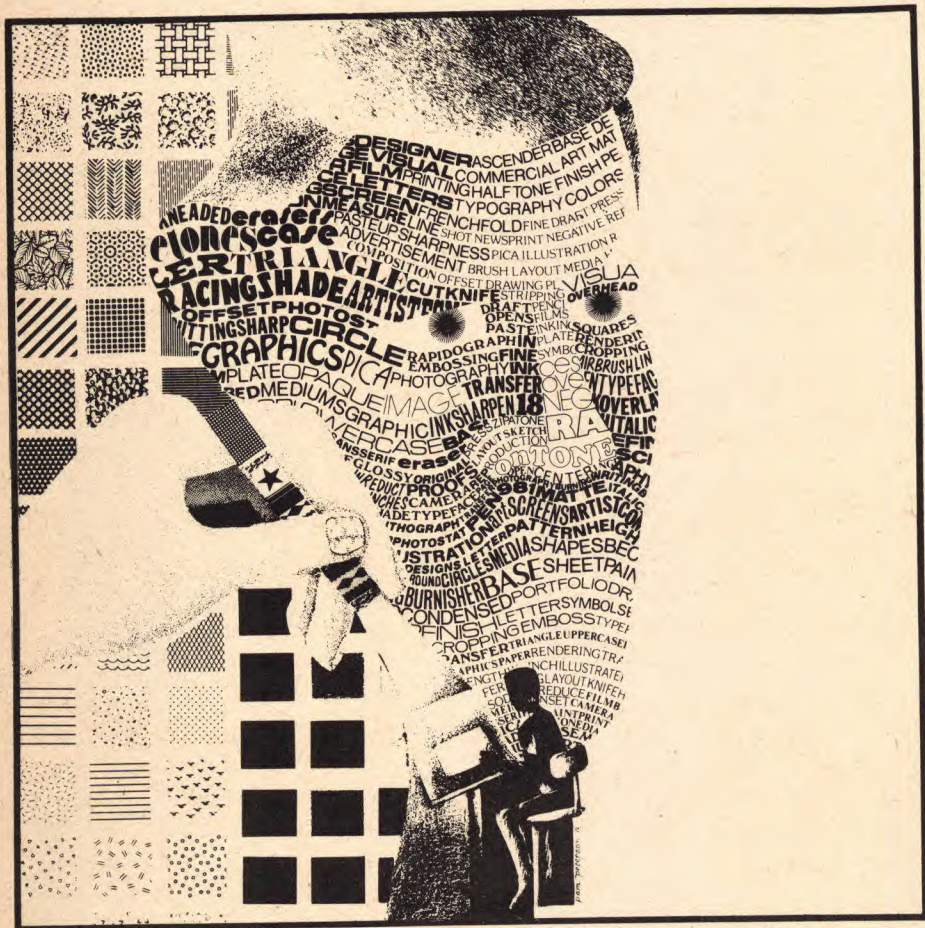
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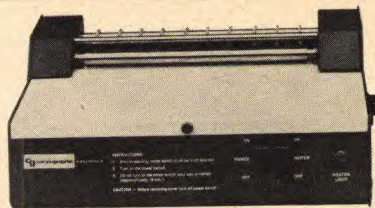
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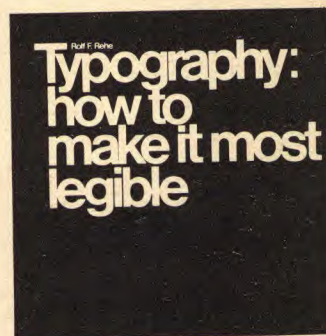
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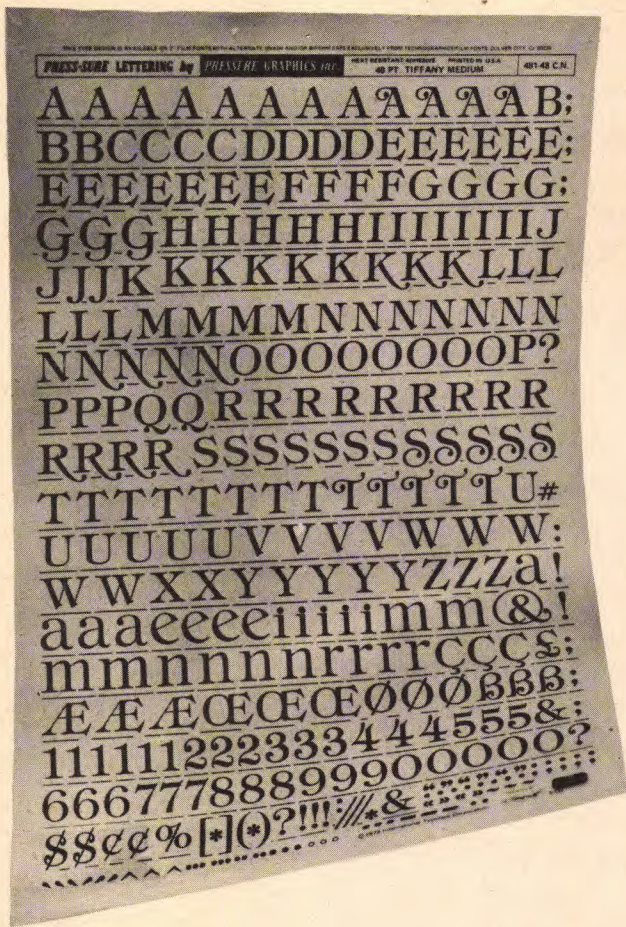
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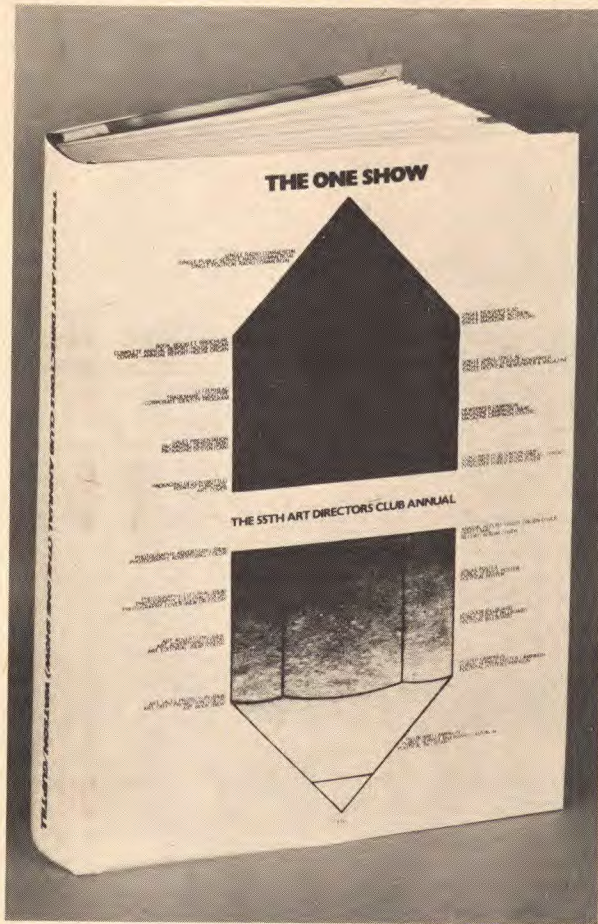
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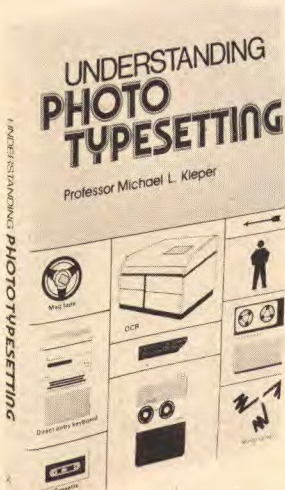
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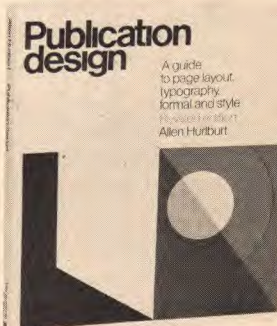
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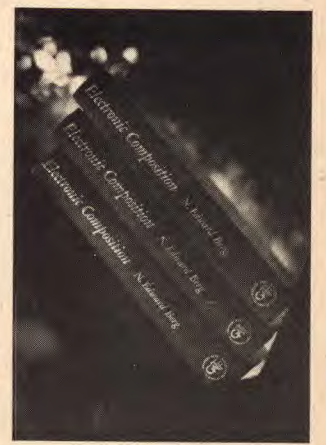
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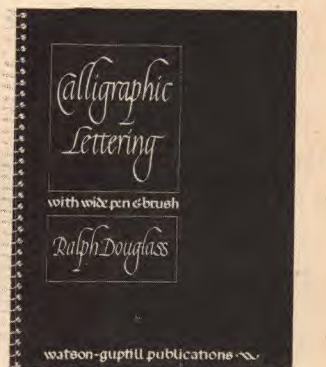
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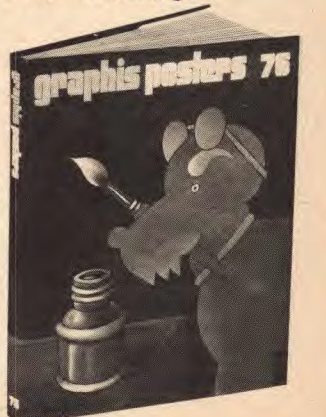
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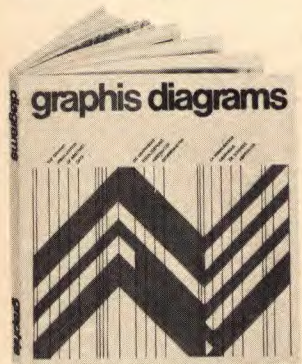
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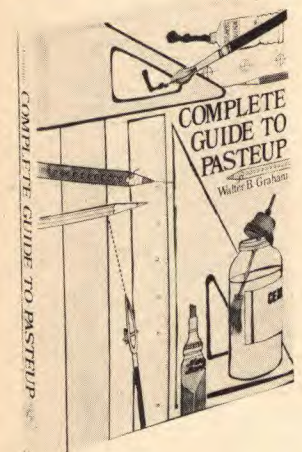
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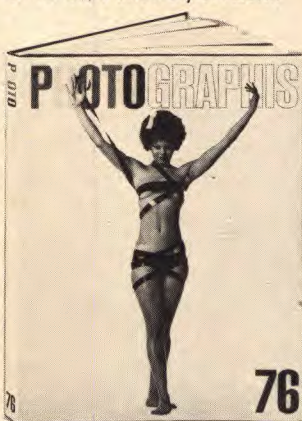
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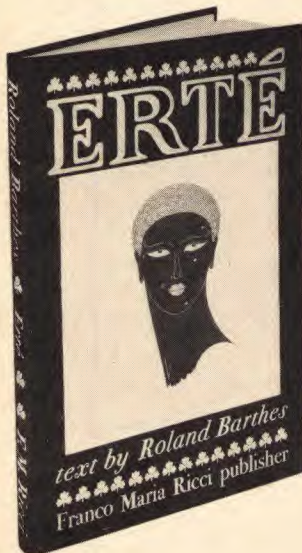
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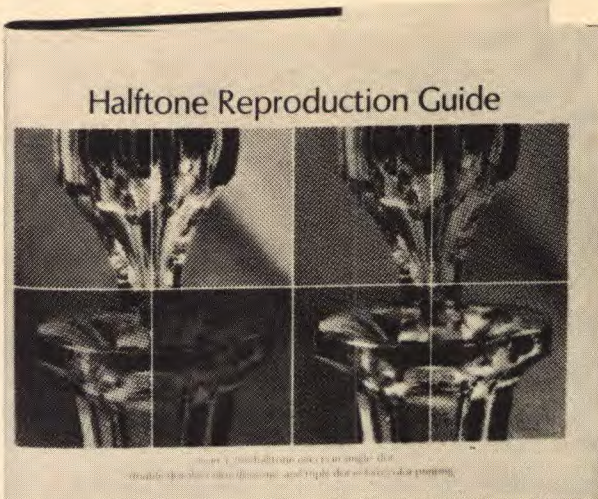
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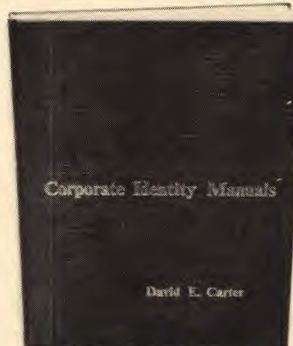
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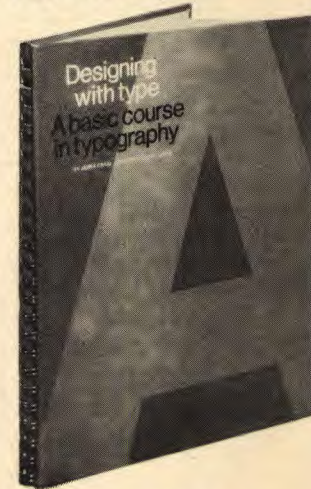
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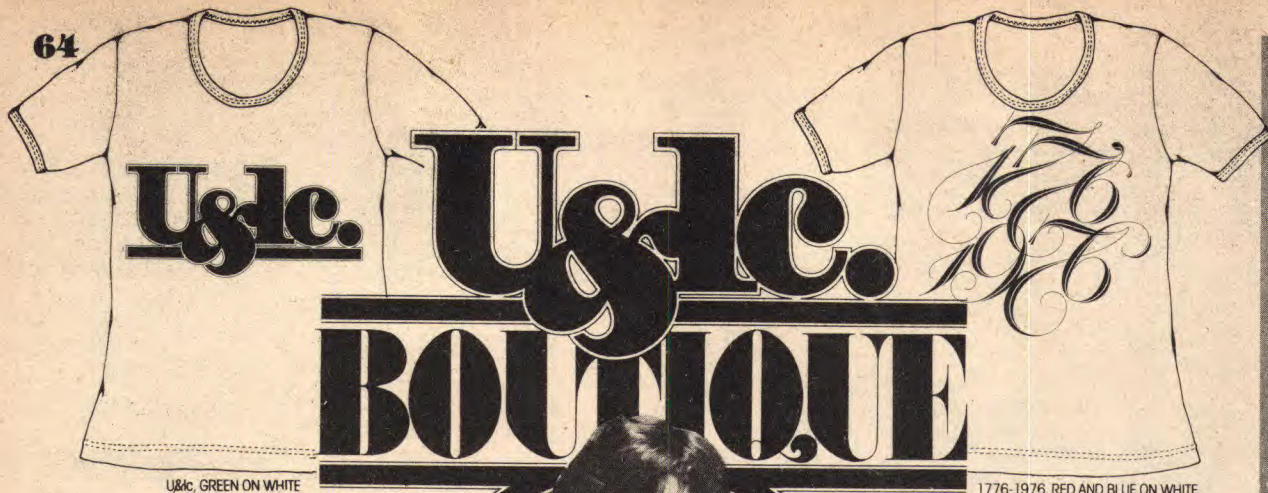
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